THE AMERICAN DANCER

AUG 1937

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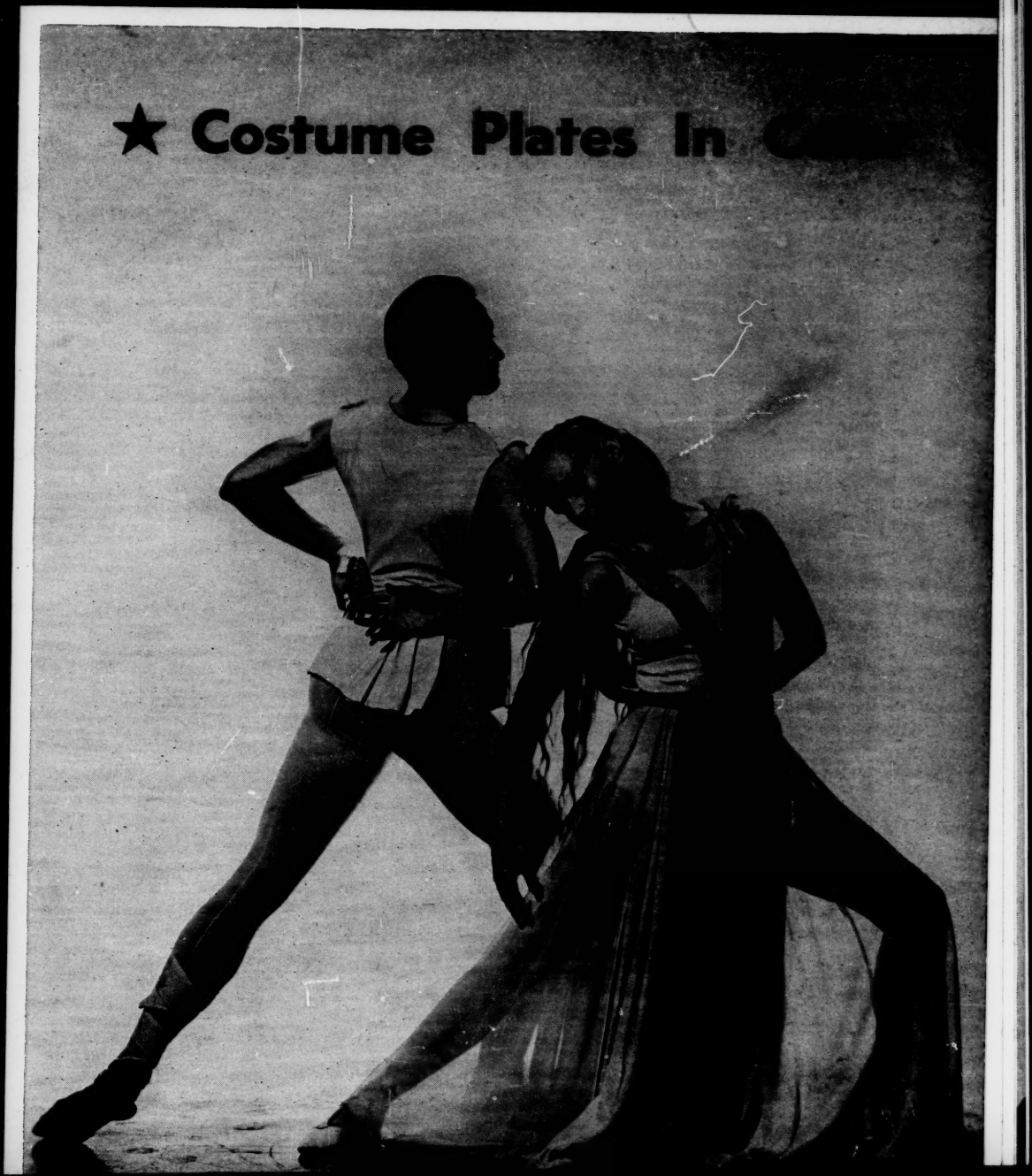

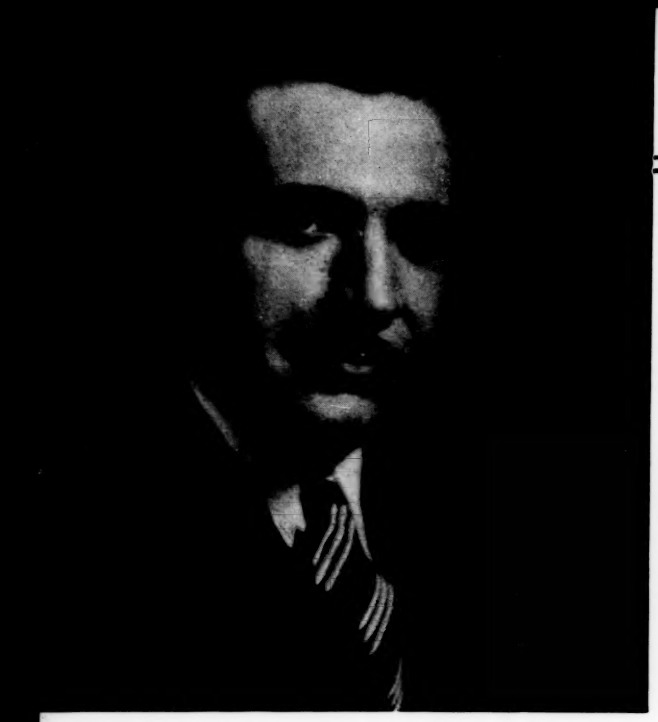

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PRO *and* CON

Viewpoints Gleaned from the Editor's Mail

Dear Miss Howard:

The letter I am about to write will probably not be published, but it is essential that I write it to let you know the true facts about WPA dancing instruction.

I am a subscriber to your magazine and like it very much. I am also a teacher on the WPA Recreational Project in this city. I have been reading all the articles in your magazine concerning WPA instruction and instructors and have decided that it is time to set you and some of the writers of such articles straight on the subject because it is evident that neither you nor private teachers have the proper conception of it. I also feel that if private instructors have a right to air their hurts, so have I, because who are you and the others to judge my teaching ability?

As it so happens I have had several years of private instruction (for which I paid a considerable amount) from a very competent instructor in ballet technique, ballroom and tap and am considered, in this city, as good a teacher and dancer as any.

Do you think I like being on WPA? If you do, you are mistaken, because I would like nothing better than having my own private studio, but that takes what the song writers call "a little filthy luchre" which I haven't because of financial reverses and responsibilities which have been my lot in the last few years. I am positive in my own mind and through all indications that if I had the financial backing that most of the studios have, I could do as well as any.

As for hurting the private studios—that is the bunk! Through an inventory I have taken I have found that it has created a desire for private lessons and quite a large number of my pupils have enrolled in private schools, owing to the fact that I could not take them privately. If I were to quit today and start up for myself I can safely say that I would have a very large enrollment indeed.

One more word in parting. A large percentage of the pupils under my direction would not be able to take private instruction anyway as they are financially unable to do so at the present time, so I think you are barking up the wrong tree by condemning all WPA instructors. If you wish to start a campaign against illegitimate dancing instructors, start with those who are charging ten and twenty-five cents for class lessons and fifty cents for private lessons . . . that's what put me on WPA!

Sincerely,
Lyn La Salle, Duluth, Minn.

EDITOR'S NOTE: *Thank you, Miss La Salle for your frankness . . . it is gratifying to*

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Vol. X, No. 6 THE AMERICAN DANCER APRIL, 1937

PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD. Entered as Second Class Matter May 5th, 1933, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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• **PRO and CON . . .**

feel that you give us credit for being able to "take it" as well as "dish it out." As a matter of fact, we have never "condemned" the WPA teacher, but have always deplored the system that puts government agencies in competition with private business and the fact that a survey has shown that the majority of teachers so employed are not like yourself, experienced in teaching and qualified by training, but for the most part are people who have come onto the projects through some branch of the theatre that is not always allied with dancing, and we feel that lacking experience, they should not be entrusted with the moulding of little bodies. You are the first to present "the other side" of the picture and you have done so ably. We bow to the soundness of your argument as to the inability of your students to pay for lessons and believe with you, that in the hands of someone like yourself a student would be *inspired to go further with her studies—but we still ask, how about the unqualified teachers conducting WPA classes?*

Gentlemen:

I have just finished reading the March issue of THE AMERICAN DANCER from cover to cover, and enjoyed it so much I felt I should write my appreciation. There has certainly been a considerable change in the magazine for the past five or six months. Each month I have felt surely there can be no more room for improvement but the next issue would even surpass the seemingly perfect previous one.

I especially enjoyed reading Leonard Ware's article, *Dress Rehearsal* and the comments of Albertina Vitak. I have always felt you would some day print a picture of Mr. Ware in one of your issues. You have included pictures of Miss Vitak and it has made her criticisms even more enjoyable to see the person *Dance Events Reviewed.* I feel sure other readers would like to become ac-

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• PRO and CON . . .

quainted with the face behind *Foot-Notes* and the articles of Mr. Ware.

Looking forward to next month's issue, I am,

Sincerely,
Anne McKenna, Islip, N. Y.

Dear Mr. Parson:

In response to your very well written article in the March edition, will say that California Club, No. 13, D. M. A. has decided to "kick the sleeping dog" and I have been appointed chairman of the committee to find the way and means.

We are going to work for a law that will put dancing teachers under a code like beauty operators. The individual teacher will have to take a test and apply for a license to work. This will eliminate those who are incompetent and prevent harm being done to the feet of small children. Any information, aid or publicity you can furnish the writer to further this movement will be greatly appreciated.

Very truly yours,
Miss Gene, San Francisco, Calif.

Gentlemen:

For over a year now, I have been sending for copies of your magazine and have marveled at its contents; and everytime I read an issue I felt determined that the following pay day would find me sending you my year's subscription. But something has always seemed to happen!

Now, in the year of 1937, February 25, I have in my pocket, two dollars and fifty cents ($2.50) of real, honest-to-goodness money—not without use, understand—in fact, I probably should pay the telephone company, or the Consolidated Gas Company, or pay my insurance, or pay the dentist two dollars for cleaning my teeth, or perhaps I should buy a couple of gallons of oil for the kitchen burner —but I'm not!

So, please find enclosed, a money order for the two dollars and fifty cents ($2.50) covering one year's subscription of THE AMERICAN DANCER beginning with the March, 1937 issue.

Very truly yours,
M. L. W., Massachusetts.

Dear Mr. Parson:

For some time I have been an ardent admirer and reader of your column, *The Ballroom Observer.* In the March issue, however, I find only one side of an argument presented.

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• PRO and CON . . .

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Is it not apparent that at some future date, these pupils, who have learned the foundation steps in school will be prospective students for commercial schools throughout the country?

I firmly believe that *all opposition* to dancing is the direct product of ignorance of the subject.

When a young person is taught dancing in the public schools, under supervision of a *good* instructor, a liking for dancing is instilled in that person and the old adage that dancing is the product of the devil is sent the way of all ancient superstitions.

It is my opinion that we should be *grateful* to the parents of our respective communities for permitting us to teach dancing in the public schools and thus bring dancing on a level with music and other subjects.

Irvin E. White,
Ballroom and tap instructor,
Gertrude Inst. of Dancing,
Oneonta, N. Y.

Dear Miss Howard:

I have been a subscriber for some time to THE AMERICAN DANCER and I have decided it is a worthwhile gift to the student selling the most recital tickets.

The winner this time is Miss Virginia Thomas, to whom I would like you to send a year's subscription starting with the March issue.

Yours sincerely,
Helen Crandall, Kansas City, Kans.

Gentlemen:

I am enclosing my check for $2.50 to cover one year's renewal for THE AMERICAN DANCER magazine. I enjoy the magazine so much that I hate to miss even one issue, and I hope that I will receive the March number.

I especially enjoyed the Radio City Music

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• PRO and CON . . .

Hall write-up because I had the pleasure of seeing a performance during New Year's week while on a trip east. I also enjoyed the interview about the Ballet Russe and I was able to see their ballet last month in Salt Lake City.

If it were not for THE AMERICAN DANCER I know that I should feel very lonesome here in the mountains where I am not able to see many of the new productions.

Sincerely yours,
Sally Daines, Logan, Utah

Dear Sirs:

I look forward to receiving THE AMERICAN DANCER each month. It is nice to know of the many interesting things other teachers and their pupils are doing. Also find the material usable and the other reading matter of value. All good wishes for continued publications.

Very truly yours,
Louise Finley, Dallas, Texas

Dear Miss Howard:

Your very wonderful magazine received today and will say something very interesting in this month's issue is regarding the so-called Recreation Division and Works Progress Administration.

I am not a dancing teacher but have a daughter who has worked hard and consistently for the past five years and with hopes of being a teacher as soon as she is of age, being now thirteen.

Now I am not a crank, but I think to allow these WPA etc., to give free instruction is surely going to hurt all teachers in time, and therefore should be stopped immediately. Would have no objection to same if examination or test would have to be taken as for any other position but just to accept anyone seems very wrong to me.

Trust I am not the only one who does not favor free instruction and hope something will be done about same in the very near future, I am,

A constant reader,
Mrs. J. Andrean, Buffalo, N. Y.

Dear Editor:

I have enjoyed your magazine very much and always look forward to the new issue.

THE AMERICAN DANCER has helped me in many ways in my dancing, and I would like to continue reading THE AMERICAN DANCER.

Sincerely,
Dorothy Kastner.

Gentlemen:

Find enclosed a money order for $2.50 for which renew my subscription to THE AMERICAN DANCER for another year. Please see that I don't miss an issue. The magazine is wonderful to keep abreast of what's happening of interest to anyone interested in dancing.

Sincerely,
Mary Joyce, Fort Smith, Arkansas.

Dear Miss Howard:

It is indeed hard to say who enjoys THE AMERICAN DANCER most—my pupils or myself! The copies just can't get here soon enough—to suit us!

Complimenting you—not only on your splendid magazine—but also for the little added personal touch (such as publishing

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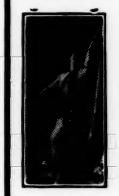

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Dear Sirs:

Enclosed please find check which will pay for twelve months of THE AMERICAN DANCER magazine. I let my subscription lapse when I was married but find I cannot do without it.

Sincerely,
Roberta Nichol Callender, Cascade, Idaho.

EDITOR'S NOTE: *Even a husband doesn't take the place of* THE AMERICAN DANCER!

My Dear Miss Howard:

As a professional dancer I have enjoyed your magazine very much and I look forward each month to your latest issue for the timely topics of the dance world.

However, last month I was very much surprised that THE AMERICAN DANCER contained no write up about the death of Vlasta Maslova. Certainly this artist, who was a member of Pavlowa's troupe and who danced for a number of years throughout this country, merits some mention at her passing. Having known her both as a teacher and friend, I

(*Continued on page* 10)

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Washington—Convention City

● WASHINGTON, D. C.—Since its inception last November, the Dancing Teachers Club of Maryland, Virginia and Washington, D. C., has forged steadily ahead, adding new members at every meeting and presenting, as a feature of the monthly meetings, distinguished faculties including teachers from New York. Paul Mathis, Tom Parson and Bernie Sager have all made the trek to Washington on recent Sundays, and now, for March 21 a guest meeting is announced with Mrs. Montie Beach, president of the D. M. A., as guest of honor. The faculty for this gala meeting will include Jack Dayton and Annette Van Dye, of New York, and Elbert Brown, of Philadelphia. LeRoy Thayer, vice-president of the D. M. A., and Ella Banks are president and secretary, respectively, of the club.

●

Because of the forthcoming DMA convention in Washington this summer, more dancing teachers are interested in the nation's capital than they probably have ever been in the past. It is natural that they would wish to know all there is to know about a city that will be their headquarters for two or three weeks—and that they will also wish to know something about the teachers who will be their hosts. From now until convention time THE AMERICAN DANCER will devote this page to an effort to supply interesting data about Washington and the teachers of the vicinity.

●

Joshua Cockey, Vice-President of Club No. 17, reports sixteen children's classes in his Baltimore school each week. For the past several weeks he has been busy producing shows for four different organizations in addition to his school work and his post as teacher of ballroom dancing at one of Baltimore's most exclusive military schools.

●

Paramount News recently made some pictures of baby classes in the Julia Cunningham School in Washington. It is a pity that credit wasn't given Miss Cunningham in the presentation—the performance of her pupils warranted it.

● NEWPORT NEWS, VA.—Charles Henkel and Miss Douglas Humphries will give their Annual Recital on May 21, sponsored by St. Agatha's Guild of St. Paul's Episcopal Church, the purpose being to raise funds for a Memorial Window.

Charles Henkel and Miss Douglas Humphries of Newport News, Virginia, and Miss Julia Mildred Harper of Richmond, Virginia are planning to give a Normal Course at The Chamberlaine Hotel, Old Point Comfort, Virginia during the late summer. The purpose of the course is to prepare teachers for the D. M. of A. Normal Course or Convention week in Washington, D. C. this coming summer. Teachers taking this course may also be examined for eligibility to membership of the Dancing Teachers' Club of Virginia, Maryland and Washington, D. C. Those passing the examination will be automatically admitted to the Dancing Masters of America, Inc. Mrs. Irene H. Harper of Richmond is Secretary and Business Manager.

●

Michael Nicholoff presented a program on March 7 in Baltimore which brought together for the first time in many years three former members of the Anna Pavlova Company—Miss Hilda Butsova, Lisa Gardner and Mr. Nicholoff himself. Assisted by the corps de ballet, Miss Butsova and Mr. Nicholoff presented a Chopin ballet and *Drigo Serenade.* Miss Butsova also revived two of her well-known solo numbers, *Sugar Plum Fairy* and *Seagull.* Lisa Gardner, who is one of the few Americans whose Spanish dancing has been praised by Spanish critics, presented two Spanish dances as her contribution to the divertissements.

The Mayflower Hotel where the Convention will be held

LeRoy Thayer points out that as a convention city Washington will equal a summer trip to any European country—or countries, for within the confines of the nation's capital will be found all of the atmosphere and native customs of practically all of the nations of the world. He stresses particularly the various embassies.

Slightly more than a stone's throw from the White House, home of the presidents since the days of George Washington, a brilliant red flag with a gold hammer, scythe and star in its corner, floats in the wind before a pretentious and handsome dwelling.

The flag is the national banner of the Soviet Republic, and the little "island" of soil over which it flies, while in essence American, is in truth foreign territory, where the laws of a land far removed from these United States obtain.

There are more than fifty such domains within the city limits of the National Capital—homes and headquarters for the ambassadors and ministers of more than half a hundred foreign nations that have seen fit to station representatives in America to conduct their affairs of state.

Along the stately stretch of Sixteenth Street, which leads like a glamorous pathway from the very front door of the Presidents' House, lies the bulk of the embassies and legations housing the envoys of the other world powers.

Great Britain, abandoning a grand old mansion on dignified Connecticut Avenue which was His Majesty's diplomatic headquarters in America for more than three score years, pitched her tent on new soil, and added a lasting landmark to the long list of notable structures in the National Capital.

In planting the Union Jack over new ground, Britain chose a site in pleasant surroundings high up on Massachusetts Avenue, and in so doing added another embassy to that thoroughfare's rapidly growing "embassy row." This honor, to date, has belonged to Sixteenth Street, which with its various contiguous byways has set up a virtual "quartiers diplomatique."

Japan, which formerly leased a building for its embassy on Sixteenth Street, moved into its quietly beautiful and dignified white stone building, with simple green shutters, that lies little more than a city block eastward from the sumptuous dwelling of Great Britain's ambassador.

Even closer to the Executive Mansion than the Embassy of the Union of Soviet Republics, just across Lafayette Park from the White House itself, are the offices of the Albanian Legation quartered in an exclusive hotel. Many of the smaller countries in Central and South America and in Europe conduct their official business in Washington from hotel suites in the more exclusive hotels.

Austria, following in the footsteps of Britain and Japan, also acquired a site on Massachusetts Avenue for its new legation, and has built a home in the fashionable Sheridan Circle section, not far removed from the dwelling of Mrs. Widrow Wilson, widow of the war-time president.

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The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

APRIL
1937

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VOL. 10 No. 6

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NINA VERCHININA *and* GEORGE ZORICH, *stars of the De Basil Ballet Russe de Monte Carlo, in the pastoral movement of Symphonie Fantastique. Photo: Maurice Seymour*

On this page—

FLORENCE MYERS, Now Dancing in *The Eternal Road*
—Photo by TOPPO

▪

Candid Photography—ANDRE LA TERZA

▪

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THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

The American Dancer Celebrates

TEN YEARS is a long time when one looks ahead. And yet, looking back on ten years of THE AMERICAN DANCER'S busy existence, I feel as I know parents must who look upon an adolescent child, and murmur, wondering, ". . . but it was only yesterday she was an infant in my arms . . . a toddler trustfully placing her hand in mine."

It was but *yesterday* that THE AMERICAN DANCER burst upon what we naively hoped would be a startled Hollywood. Well . . . maybe it was a *little* longer ago than that—let's see, it was April, 1927, that the idea was conceived. And on the 25th of May—barely six weeks later—the first issue made its appearance. *Your* first-born, dear reader, could not have been more tenderly cared for—more proudly hailed.

Its name had been carefully chosen from dozens under discussion . . . "we will name it THE AMERICAN DANCER because it will be representative of the finest of American dancers . . . and by so calling it we will always strive to be worthy of the name."

Worriers said it would take five years to establish the magazine; well-meaning friends pointed out that it is an established precept of the publishing business that a new magazine requires *at least* five years to capture the public's fancy and to be assured of its existence. We scoffed at the notion . . . "five years? Why that's almost as long as all eternity!"

Five years an eternity! . . . the five passed and another five after them—and now, we're celebrating our tenth anniversary . . . our *tenth* consecutive year of successful publishing!

That, in itself, is something of a record, for never before in the history of this country has any dance publication enjoyed ten years of steady publication under the same name and the same ownership!

The celebration of our tenth year commences this month. With the April issue THE AMERICAN DANCER shares with its readers, in even greater measure, the fruits of its success. In the last few months many new features have been added . . . but this issue marks a new high—and is an indication of other more glamorous issues to come!

Anniversaries and such occasions always call for our most festive garb. And so, to make this a truly gala birthday, we celebrate by giving you costume pages in full color by a distinguished designer! Lois Brooks, formerly with Fox-Twentieth Century Pictures, has had a wide and varied experience in the realm of costume design, including the operation of a successful shop in Westwood, California, where she designed costumes for many of the leading film and stage dancers as well as for some of the foremost actresses of today. She is under contract to THE AMERICAN DANCER for a series of twelve original costume plates—many to be reproduced in full color—and *all* worthy of framing!

Dorina Templeton makes her bow in this issue as author of *A Dancer's Diary*. To be run in serial form, this very human story of a girl's overwhelming desire to make dancing her career, and of the smiles and tears that mark her path, will capture your heart from the start. You'll like Dorina Templeton . . . she's one of your own pupils or, at least, one of the girls in your class!

Mildred Koerber, a gifted young artist who is making a name for herself in and about New York, has been contracted to illustrate *A Dancer's Diary* . . . and we prophesy that you will come to watch each month for Miss Koerber's sketches quite as much as for anything else in the magazine.

John Martin, critic of the New York *Times* and one of the foremost writers and lecturers on the subject of the dance in America today, presents the fifth of his series of articles on The Modern Dance written expressly for THE AMERICAN DANCER. Undoubtedly he is the dean of American dance writers and THE AMERICAN DANCER is proud to include him in these anniversary issues.

Mary Stewart, another young artist whose work has already attracted attention, makes her first appearance before THE AMERICAN DANCER readers this month. You'll think of "Skippy" when you see her sketches—and you'll watch anxiously for the bits of humor that she gleans from classrooms and presents for your amusement each month.

All these new features are in addition to THE AMERICAN DANCER'S distinguished staff of regular contributors: Albertina Vitak, dance critic, Leonard Ware, Dorathi Bock Pierre, Val Arms, Thomas Parson and scores of others—even including the immortal Carlo Blasis, a translation of whose work was obtained at great expense and is being published for the first time in America serially in THE AMERICAN DANCER.

Yes, ten years *can* be a long time . . . but the first ten years of THE AMERICAN DANCER have been busy, happy, exciting years crowded to the utmost with practically equal parts of adventure and work . . . rich in great moments and filled with precious anecdotes.

To the thousands of readers whose loyal support during all these years has made possible this tenth anniversary, I say sincerely and simply, "thank you"—and I earnestly hope that you will enjoy this gala celebration as much as we are enjoying it!

RUTH ELEANOR HOWARD.

Next month marks the tenth anniversary of the actual publication of the first issue of THE AMERICAN DANCER.

The Hartmans

After Trouping Around the World, Working in a Broadway Musical Is "Settling Down" for Them

by **FRANCES H. CURRAN**

—Photos by ANDRE LA TERZA

THE HARTMANS

WATCHING Paul and Grace Hartman from the vantage point of backstage at *Red Hot and Blue* one's first reaction is to marvel at the terrific pace they maintain with apparently little effort. For almost three hours they race against time from dressing room to stage, have several lighting changes, go through a strenuous dance act, and must appear in other scenes calm and unperturbed. Before the performance they have put on an act at a well-known supper club where they are due to appear again when the final strains of the *Red Hot and Blue* finale have scarcely died away. Two days a week they must add the matinee to this more than arduous program. Yet to them this seems a life of careless ease, and if they ever begin to feel rushed or harried, they say, all they have to do is recall for a minute their two and a half years of trouping through the Orient and Europe to recapture a delicious feeling of relaxation.

"Two and a half years of ordinary travel abroad may give one the wanderlust," said the Hartmans, "but after trouping for that length of time in almost every country in the world you're ready and glad to come home and settle down." That's what they call what they're doing now.

Mr. and Mrs. Hartman both began their careers in San Francisco. Mr. Hartman's father owned and directed a comic opera company and young Paul made his first stage appearance at the

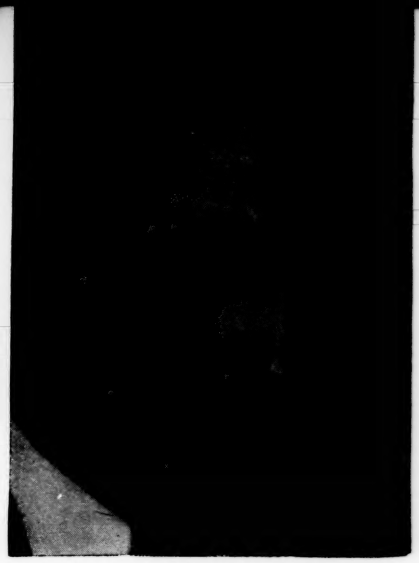
(*Continued on page* 52)

The Perfect Butler

The HARTMANS *(right) snapped in their apartment as they were showing a group of friends their amusing rope trick*

AS THE CARICATURIST SAW CATHERINE LITTLEFIELD AND ALEXIS DOLINOFF ***in*** **SLEEPING BEAUTY** ***at Philadelphid's Academy of Music.***

Fifth of a series of performance caricatures drawn for **THE AMERICAN DANCER** ***by Val Arms.***



JOHN MARTIN

The Modern Dance

The Fifth of a Series

by JOHN MARTIN

V.—The Matter of Abstraction

WHEN the layman or the dancer trained in the spectacular or recreational branches of the art makes his first contact with the modern dance, he is likely to find himself wedged in tightly between two difficulties. On the one hand, what he sees is not representational, in the sense that drama or pantomime or literature is representational, and he frequently concludes from this that it is not the artist's intention to present anything that can be considered as meaning. To this he probably makes no objection in itself, for he is familiar with any number of art manifestations which have other purposes than the expression of meaning. These manifestations, however, are usually to be found among the decorative arts, where pleasing design, agreeable color, ingenious harmonic or rhythmic patterns, satisfy the requirements of the eye and ear. Logically enough, then, he expects the modern dance, in the absence of what he calls meaning, to supply something of this decorative sort; and when it does not do this either, he perforce declares it to be an empty and an ugly form and turns his back on it for good and all.

Out of such experiences have emerged two terms of disapproval which require a bit of clarification; one of them is "abstraction" and the other is "distortion." The modern dance cannot disclaim either of them in toto, but can plead innocent to certain charges that are made against it in the name of each of them. Though they are seen to be thus closely associated, it is perhaps best to confine ourselves for the moment to the discussion of the first alone, and leave the second for another time.

A great many people who pronounce a particular dance an abstraction, do not know what they mean by the accusation except that they do not happen to understand what the artist is getting at. It is an almost automatic piece of self-protection when one does not respond to a work of art to place all the blame on the artist, and such a blanket word as "abstract," especially for those who do not use words too carefully, serves to cover a multitude of sins.

Actually it is possible to use the word legitimately in two different ways, only one of which rightly applies to the modern dance. In one case we mean to imply by abstraction the separation of some quality of an object or a situation from the total object or situation. For example, we can speak of virtue or beauty without referring to any specific object that is beautiful or virtuous. These words become merely intellectual concepts, and before they can have any real meaning for us in practical experience we must attach them to something definite. We cannot paint a picture of beauty or virtue; it must always be of something that possesses these qualities.

In this sense the modern dance rejects abstraction with devastating completeness; indeed, it is the rejection of this approach to art that lies at the very root of its existence. It does not believe it possible to project intellectual concepts apart from human experience. On the basis of its loyalty to human experience, it similarly proclaims its distinterest in what is sometimes called "pure design," that is, something which depends for its effect upon nothing but the relation of lines and masses and colors to each other or to space. Insofar as this type of art has value, it belongs to the frankly spectacular and decorative arts.

As a matter of fact, this latter type of abstraction belongs particularly to the aesthetic of the academic ballet, in which steps and *enchainements* are considered for themselves alone and not at all for their emotional and expressional connotations. Oddly enough, those who are most inclined to pronounce abstraction the outstanding fault of the modern dance are usually those who never think of applying the term to the *danse d' école* where actually it is found to exist as a basic principle. *Arabesques, attidues,* jétes and the like do not have any meaning and are not intended to have any; and because this point of view is generally accepted by now, they are not in the least bewildering. Apparently, then, abstraction in itself does not constitute a barrier. Indeed, it would seem rather to be the lack of this familiar kind of abstraction in the modern dance that leads to difficulty!

To push the matter further, it is true in the last analysis that there can be no such thing as an abstract movement of the human body. It is entirely a functional instrument and every movement it is capable of making necessarily infers some function. Even if one tries very hard to make a movement without any relation to life experience the result must inevitably testify at least to this purpose of deliberate meaninglessness, and therefore must have meaning of a sort in spite of itself.

Objection is sometimes made to the academic ballet on this very ground that in attempting to make pure design by means of a functional body it is trying to reconcile the irreconcilable. Indeed, on the bedrock of this objection, most of the historic reforms of the ballet have been built, from Noverre to Fokine. It is perfectly possible, however, to adopt a conventionalized approach to movement such as that of the old ballet, and produce results within the accepted medium without worrying too much whether it is abstract or not. What is important for the present discussion is that the modern dance does not adopt such an approach, and is accordingly entirely innocent of abstraction on this score.

There is a second legitimate use of the word which comes nearer to the modern dance; so near, in fact, that it is part and parcel of its method. Among the dictionary definitions we find that to abstract means to epitomize, to summarize, to abridge; and, again, abstraction is said to be "the act or process of leaving out of consideration one or more qualities of a complex object so as to attend to others." In this sense the

(*Continued on page* 50)

—LA TERZA

The French critic, EDUARD BEAUDU, CATHERINE LITTLEFIELD *and Manager* ARNOLD MECKEL *as the latter sailed on the Steamer Paris*

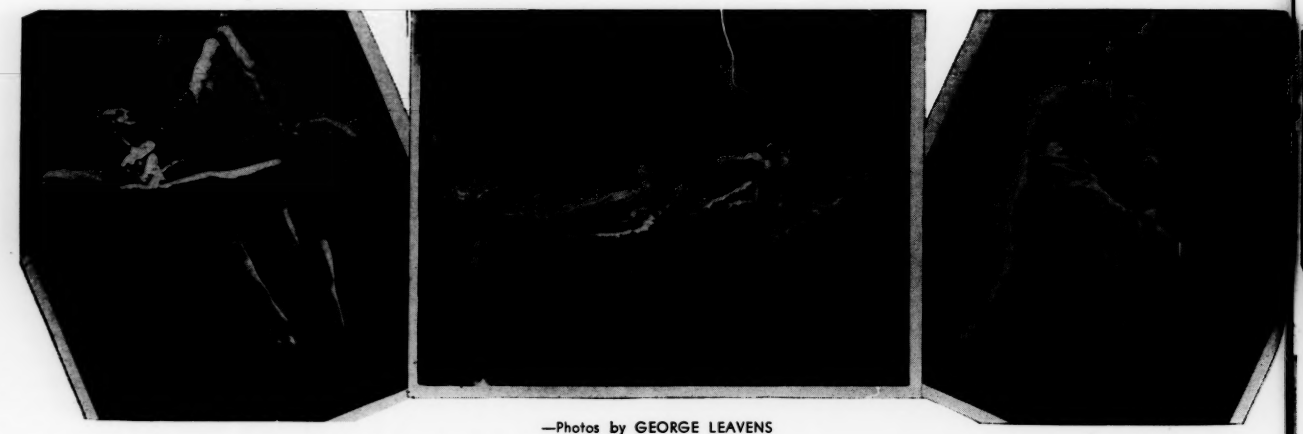
A Young Compa

The Philadelphia Ballet Prepares for Its European Debut

THE story of the Philadelphia Ballet is almost one of the "rags to riches" variety! As a matter of fact, Horatio Alger at his height, never penned a tale of such amazing proportions and rapid progressions as that of Catherine Littlefield and her Philadelphia organization!

Fourteen months ago the Philadelphia Ballet was unknown. Today there is hardly a person connected with or interested in the art of the dance that does not know of this company and its recent accomplishments. *Daphnis and Chloe* with Miss Littlefield's own choreography, created nothing short of a sensation when it was presented with Leopold Stokowski and the Philadelphia orchestra at the Academy of Music in Philadelphia just fourteen months ago. This performance alone spread the name of Catherine Littlefield throughout the world of the dance and in a short time she had added laurels to her reputation by appearing with her company in various other eastern and New England cities including New York where she appeared at the Lewisohn Stadium. Critics everywhere raved about the performances. Here, truly (they said), was a company of young and enthusiastic dancers who were destined to "do" things.

On February twelfth of this year the company once again appeared at the Academy, this time in a three-act production



—Photos by GEORGE LEAVENS

Candid Camera shots taken during the opening performance of "Sleeping Beauty" at the Academy of Music in Philadelphia. From left to right are, EDWARD CATON *and* MARION ROSS *as the "Bluebirds"; A scene from the Prologue;* DOROTHIE LITTLEFIELD *as the "Rainbow Fairy."*

The company on the stage during the performance.

of Tchaikowsky's *Sleeping Beauty*. And once again they were greeted with an unlimited measure of success. Here was one of the oldest ballets in existence revived with all the charm and beauty of the original. The choreography, with the exception of the famous *pas de deux* in the last act, again was arranged by Catherine Littlefield. In this number, which was brilliantly danced by Miss Littlefield herself partnered by Alexis Dolinoff, the original Petipa choreography was used. This production was a Gargantuan effort for any company twice the age and experience of the Philadelphia Ballet and critics and dance enthusiasts marvelled at the unusual aptitude and smoothness of the performance.

This, I must admit, was the first time that I had seen a performance of the Philadelphia Ballet. I naturally expected a lot, having heard and read so much about this organization during the last year. And I was not disappointed. Definitely not. This company, of course, like any ballet group has its faults (and no one knows those faults any better than Catherine Littlefield herself) but here, indeed, was an amazing performance of a difficult work. I was impressed not only by the splendid performances given by such finished

ompany Grows Up

by LEONARD WARE

—LA TERZA

After bidding Beaudu and Meckel goodbye, PHILLIP LEIDY, LEONARD WARE (*American Dancer staff writer*) *and* CATHERINE LITTLEFIELD *respond to the call "All ashore that's going ashore" as the liner Paris prepares to sail*

artists as Miss Littlefield, Alexis Dolinoff, Dorothie Littlefield, Thomas Cannon, Edward Caton and other soloists whom I shall mention later, but by the tremendous courage the entire company displayed in attempting such a demanding undertaking.

And then came the news that the Philadelphia Ballet is to sail on May fourteenth for a European tour; that they have been invited by the Government of the Republic of France to appear at the Exposition in Paris and that they will also appear in Brussels, The Hague in Holland and in London. Here, truly, was a success story and I must admit it excited my curiosity. I *had* to see Catherine Littlefield and learn the real story of this unusual organization. Here, not only, was a story of success but history in the making for never before has an American ballet company toured the European continent, although any number of European companies have

—Photos by GEORGE LEAVENS

KAREN CONRADES *the "Fairy of Song";* CATHERINE LITTLEFIELD, *Conductor* BORIS GOLDOVSKY *and* ALEXIS DOLINOFF *take a final bow;* CATHERINE LITTLEFIELD *and* ALEXIS DOLINOFF *as "Princess Aurora" and "Prince Desiré" in one of the lovely adagios*

visited America and still do today. So deeply did the whys and wherefores of this Philadelphia Ballet probe into my curiosity that I made a special trip to Philadelphia where I spent a whole day attending classes and rehearsals.

It did not take me long to learn that the story of the Philadelphia Ballet is, in truth, the story of its founder and maitresse de ballet—Catherine Littlefield.

Catherine Littlefield began her ballet training in her mother's ballet school in Philadelphia. When the time came for her to "blossom out" in the role of ballerina, she joined the *Ziegfeld Follies.* And made a hit. She also danced for fourteen straight weeks at the Roxy Theatre in New York. At the close of this engagement she returned to Philadelphia to assist her mother whose classes had grown to such an extent that she could not handle them alone. Just as all dancing schools do at sometime during the season, Mrs. Littlefield gave a recital at one of the Philadelphia High schools and met with such unusual success that the Philadelphia Civic Opera proposed that she do the ballets for the forthcoming opera season.

It was during this time that Catherine had her first real taste of arranging choreography and she readily admits that she did not like it. After all she was a ballerina and not a choreographer. Often her mother would be at her very wits end with her. She would play the music to a certain portion of the ballet and then she would inquire of Catherine, "What does this suggest to you?" To which Catherine would answer succinctly, a look of boredom on her face, "Nothing!" Despite her lack of interest in choreography, however, the opera ballets were a great success and Mrs. Littlefield was offered a contract for the following season.

It was at about this time that trouble began to follow in their wake. First, Mr. Littlefield died and his affairs were found to be greatly tangled. On top of this, the country was in the very worst stages of the depression and since parents showed a tendency to regard dancing as a luxury, the school's attendance diminished. The Littlefields still had the contract for the opera, however, and the repertoire included a long list of difficult ballets. But the school was without the minimum number of pupils necessary for their presentation. In sheer desperation, Mrs. Littlefield literally dragged people in off the streets, saying to them, "You may not be aware of the fact, but you're going to be a dancer!" The predicament was so great and the time so short that they were forced to teach these pseudo-dancers just the steps that were required of them and nothing else. No time at all for technique. Catherine laughed when she told me how they taught *chasses* in

(*Continued on page* 24)

Iris De Luce

Finds a Variety of Experience Valuable

by DORATHI BOCK PIERRE

BEAUTIFUL San Francisco on the Golden Gate has many things of which to be proud, not least among them its modern, talented dancers, and numbered high among these artists is Iris de Luce.

Miss de Luce, a statuesque brunette, disclaims anything unusual in her life. Her career has been interesting, even exciting, but she feels that there is so much ahead of her the need and urge to greater accomplishment makes her impatient of looking backward. Talking of her studies and concerts makes her restless, she moves about, and quickly dismisses past successes; but ask her of her future plans and her eyes light up eagerly, she remains quiet as she earnestly expounds her theories and her hopes.

Iris de Luce was born in New York City, but when she was still a tiny baby she was brought to the west coast by her family, who were all westerners, and she grew up here.

Like all children she loved dancing and her mother encouraged her in this enthusiasm. Iris took interpretive dancing lessons from Ruth Griffith, who was a very beautiful dancer.

Her first taste of the theatre came when she was still a small child. Margaret Anglin came to San Francisco to make one of her many appearances in the Greek Theatre on the University of California campus in Berkeley. Upon this occasion she was appearing in *Media* and a child was needed to play the role of her son. From hundreds of children gathered for the honor, Miss Anglin chose little Iris de Luce, and from that moment the theatre became her ambition.

As she grew older she studied with a number of teachers trying to find the expression which would seem complete. Then, upon seeing the Diaghileff ballet her ambitions crystallized and she determined to study ballet and become a professional dancer. She feels that today young students miss a great thrill who have no dance group such as the old Russian Ballet with its tremendous glamour and famous stars to inspire them.

Her ballet teacher was Muriel Stuart, who was then teaching in San Francisco. She studied very earnestly in both class and private lessons for three years. During her practise periods Miss Stuart would also practise, and Iris de Luce was thrilled and flattered and feels that she learned even more during these periods than she did in class. This was the real beginning of her career.

She very early showed an unusual ability for choreography and satire, and Miss Stuart was enthusiastic about this creative gift and encouraged her to the utmost. Miss de Luce arranged the dance of the seven veils from Salome for Miss Stuart, who considered it an unusually fine and original piece of choreography from one so young.

When Muriel Stuart went to Chicago as ballet mistress and premiere danseuse with the Chicago Civic Opera Company in 1928 she turned over all of her pupils in San Francisco to Miss de Luce.

She enjoyed teaching very much and was amazed to find how much one learns by teaching. In explaining something to a student an entirely different viewpoint, a new comprehension of the subject comes to the teacher. She became very interested in experimenting with young students in their rhythmic and emotional reactions to music.

She became thoroughly convinced that too much technique is very bad; that technique, music and all of the arts should be blended at the same time. So many dancers have a great technique and nothing else. Every movement, based upon technique, must be significant, not just a movement. She believes the modern dance is moving more and more toward the emotional, dramatic intent of movement. She studied drama with Hedwiga Reicher and Cameron Prudhomme, and she thinks pantomime with dance technique should always be taught at the same time so they will naturally grow together in the consciousness of the artist.

IRIS DE LUCE *as Zobeide in Adolph Bolm's production of Scheherazade in the Hollywood Bowl last summer*

Muriel Stuart returned to her classes and Miss de Luce shortly afterward gave her first concert at the Community Playhouse when the audience and press prophesied a brilliant future for her.

She soon afterward came to Los Angeles where she stayed for nearly a year, during which time she appeared in a number of motion pictures working for Albertina Rasch.

From there she went to Montreal, Canada, where she taught in a school until she saved enough money to go abroad to study.

First she went to Paris where she studied with Egorova, who was a contemporary student with Pavlowa in the Imperial Russian Ballet, and was also a member of the first company Diaghileff took to Europe. She also studied for a short time with Volinine, former partner of Pavlowa.

While working in a studio in Paris, the ballet master of the Paris Opera Ballet, M. Nicola Guerra, who was directing a gala performance of the Opera Ballet at Deauville, chose Miss de Luce to dance four of her own original solos for this great occasion, which was a tremendous honor for the American girl.

From Paris she went to London, where she gave a concert at the Globe Theatre for Maurice Browne which was enthusiastically received. London admired her work. She might have stayed indefinitely, but she felt the yearning to return home.

Back in New York she worked for three months with Albertina Rasch in the Roxy Ballet. She believes such training invaluable to concert dancers, for only under such conditions can they learn the necessity of every fine point which makes up the staging of the dance, the essentials of perfect

(*Continued on page* 51)

A Dancer's Diary

by **DORINA TEMPLETON**

With illustrations

by **MILDRED KOERBER**

Dear Diary:

For a long, long time now a terrifically important event hasn't happened to make me want to put my most secret thoughts down on paper, and the date, next page to this one where I left off before, means I was fifteen years old and the ideas therein are childish and silly. Now I am sixteen, a grown woman and have just been through something so thrilling that I feel positively ancient and hardly able to hold on to the pen for excitement.

Firstly, Mother made me cry because she made fun of my being a ballet dancer. But suddenly after that, I noticed a new stirring within me, so I stopped feeling sorry for myself and washed out all my handkerchiefs and said—

"Show them you really *can* dance. Show them you must dance to be entirely happy. You're going to get your chance at the High School Graduation exercises tomorrow night. Fight for your art."

There's something about the ballet, diary, even the name is full of romance to me. Those wonderful people! And the graceful, beautiful creations that school at St. Petersburg brought out. Pavlova—I can only whisper the name—Nijinsky—

How can Mother feel the way she does when Mr. Foulard tells me in front of the whole ballet class, "Dorina, your *pirouettes sur la pointe* are as excellent as the rest of your technique is becoming. Work on, dear child, you have a future before you without a doubt!"

He said more to me specially, too. Something I will always remember.

I was tired in class, from decorating the hall for last night, so I said crossly that I'd just wait until I had a costume on and heard the orchestra and then I'd do better.

Was Foulard angry! He stopped the whole class and shouted, "What I have heard makes all my work seem nothing! Nothing! Is it sticks of wood I'm teaching?"

He told us that if a dancer had to wait for the orchestra and a few yards of tarletan to be in character, she would wait forever and only be a dummy perched on her toes.

This is what I'll always remember, though. He said, "Do you not know that an artist dances with the created life within? You are what the dance wills you to be if you love it, even if you be dressed up in rubber galoshes and a piece of leaf off a palm tree."

Then his face grew softer.

"That is, if you will be the real artist. An artist," and he looked into the distance, "creates, like a painting, over and above all this technique that is taught her.

"Now listen, my children. The reason I talk this way to you is because you need it so badly. And tomorrow night I want you to feel, for those few minutes that you are out there, as something very fine and harmonious.

"You are my best class. Out in the audience, watching you, will be the great Lochinova."

"Lochinova, here?" we all shouted.

Foulard wiped his forehead with his white handkerchief.

"Yes, my teacher at one time. Children, you must not fail me. You must really create within you something so fine, sincere and sensitive that Lochinova will feel and understand that right here, at last, he has found the true meaning of the ballet, passed on as it should be passed on and as I have tried so sincerely to interpret to you."

Oh, Diary, did you actually hear!

I couldn't go to sleep night before last because I could see Lochinova, plain as day, standing up and shouting in the middle of our number, "There, that girl, Foulard, I must have her for my new ballet company. I want to take her back to New York. She is a true artist!"

Although I thought it *never* would, last night finally came and our class was all sitting in a white horseshoe on the stage, waiting for Mr. Hicks to give out our diplomas. Eva Mason had to pinch me when my turn came because I was hunting through the audience so hard for Lochinova.

But I found him! I knew him at once because no one in town wore long hair, all black and bushy. He was sitting directly center about two rows back, and he was having a dreadful time trying to see us because of Mrs. Bacchus's spready hat. I hated Mrs. Bacchus at the moment.

Then we all sang school songs and I was only living until I could put on my costume and become a princess in toe shoes who must win back her kingdom by travelling through the world until she found a man who was poor in wealth and rich in wisdom.

It seemed as if the exercises would *never* end, but they did at last, and my hands trembled so I could hardly hook my costume.

Mr. Foulard was out in the hall by the wings, talking with his hands as he does when he gets excited. The Juniors were finishing their class play and I was praying Mrs. Bacchus would take off her hat by the time we'd be on.

Mr. Foulard gasped at me.

"Please, my girl, do all that is in you to do. On your turns, spot them so—on your leaps, come down so—"

Then he spoke again as we heard the clapping of the audience for the close of the play.

"Children, for me, for yourselves, for Lochinova, please—" and he turned quickly and left us, his voice choky and low.

The last speech sobered everybody. I was quivering as we stood in the wings and listened to Burt Hall introducing our ballet.

Then, very suddenly, something else flashed across my mind. Mother was out there, the second time she'd ever come to see me dance. Maybe, if I put the best there was in me, she'd understand what it meant and let me keep on.

As the music broke into the overture, I realized I had a lot of things to dance for that evening and no one was going to take away my chance to make good.

The Prince danced on ahead of me and I ran forward.

The lights, for one solitary second, seemed almost blinding, and then they shut me safely into my unreal, fairy kingdom and I ceased to think or to be anything but the Princess of the tale.

I wish, Diary, I could explain the sensation so—well, lifting, is all I can say—that came over me as I danced. It became so absolutely right and yet wonderful to be able to make the music come through me to my arms, my head and my toes and have everything there, on the beat when I wanted it.

Sometimes I even put in extra pantomime. Foulard had always said we might if we did not disturb our pattern and technique. It was strange how feelings just seemed to roll out of me lightly with no effort at all.

The closing chords were very soft and rather muted. As Mr. Foulard said, a fairy tale should end on thistledown, so it was a second or two after we held our pose before the audience responded.

The noise of those hands clapping made me come out of my world of make-believe so suddenly that it hurt.

In a flash I saw Mother on the side in front, Mr. Foulard beside her and Lochinova's bushy hair all leaping right out at me in a rush, and I turned around and ran off the stage as fast as I could go.

In the wings I thought what an awful

(*Continued on page* 49)

Foot-Notes

by **LEONARD WARE**

RETURNING from its fourth annual transcontinental tour next month Col. W. de Basil's Ballet Russe de Monte Carlo will open April 9 for a brief engagement at the Metropolitan Opera House before sailing for London, where they will participate in the Coronation festivities. S. Hurock announced that the engagement would last only five days and will mark the fourth consecutive appearance of the Russian company at the Metropolitan in the last two seasons. Seventeen productions will comprise the repertoire, with the stellar roles danced by Leonide Massine, Irina Baranova, Nina Verchinina, Tamara Toumanova, Tatiana Riabouchinska, Alexandra Daniliva, Olga Morosova, Tamara Grigorieva, Lubov Tchernicheva, David Lichine, Paul Petroff, George Zorich and Roman Jasinsky. Restored to the repertoire after an absence of several years will be seen *Scoula di Ballo,* a comedy by Carlo Goldoni, arranged and adapted by Massine to the music of Boccherini. *A Hundred Kisses,* the Bronislava Nijinska ballet that New York audiences missed so much last season, will also be shown. The major ballet will be *Symphonie Fantastique,* Massine's choreographic version in five scenes of Berlioz' company, with costumes and settings by Christian Berard; *Choreartium,* another Massine work danced to the music of Brahms' Fourth Symphonie; *Petrouchka, Scheherazade* and *Boutique Fantasqueue.* The program for the seven performances will include matinees on Saturday and Sunday, April 10 and 11. The schedule is as follows: Friday evening, April 9, *Scoula di Ballo, Symphonie Fantastique, L'Apres Midi d'un Faune,* and *Le Beau Danube;* Saturday matinee, April 10, *A Hundred Kisses, Petrouchka,* and *Prince Igor;* Saturday evening, April 10, *Cimarosiana, Choreartium, L'Apres Midi d'un Faune,* and *Gypsy Dances;* Sunday matinee, April 11, *Les Sylphides, Boutique Fantasqueue,* and *Aurora's Wedding;* Sunday evening, April 11, *Scoula di Ballo, Symphonie Fantastique, L'Apre Midi d'un Faune* and *Prince Igor;* Monday evening, April 12, *Pavillon, Scheherazade, Spectre de la Rose* and *Prince Igor;* Tuesday evening, April 13, *Lac des Cygnes, Symphonie Fantastique, L'Apres Midi d'un Faune* and *Le Beau Danube.* The company will sail for London April 14 to begin a four months engagement at Covent Garden, where a command performance for the British monarch will be given in late June.

●

Marie Gambarelli, famous American prima ballerina and actress, known to American ballet lovers as "Gamby," made her Italian debut March 12. It was the great annual benefit for the Anglo-American Nursing Home in Rome, which is held each year under the auspices of the American and British Embassies. Italian royalty, diplomats and high Italian officials filled Rome's Barberini Theatre in what was undoubtedly the swankiest event of the Roman season. Gamby landed at Naples on the S.S. Rex February 12. She went to Italy under contract with Guiseppi D. Musso, wealthy Italian producer and president of Industrie Cinematografiche Italiane. He signed her to star in a series of pictures now on his production schedule. The stories for these are being specially written to be thoroughly geared for the American market and at the same time be acceptable to the dicta of the Hays office. Shortly after her arrival in Rome, Gamby was asked by the American Embassy if she would make a personal appearance for the Anglo-American annual benefit. She would, and did —to the delight of a spellbound audience which followed her every graceful motion. Miss Gambarelli's first number was an interpretation of *The Dying Swan,* her second number was an original interpretation of Gershwin's *Rhapsody in Blue,* and her third was a composition of her own, *Waltzes in Vienna.* After this gala event, a dinner was given in honor of the American ballerina by Ambassador and Mrs. William Philips. Guiseppe D. Musso was the first to realize that Italian-made pictures as they are known today would never make a dent in foreign markets, so he decided to play the game according to Hollywood rules. First he engaged an American writer, E. S. Fenton, member of the screen writers guild and next he looked around for a female star who could do both the Italian and English version of his pictures. After having scoured the United States for months, his scouts discovered Marie Gambarelli. They did not have to look into her reputation as a danseuse. She speaks Italian as well as she does English, and when they saw her in the Fox picture *Here's to Romance* with Nino Martini and the all-color production *Santa Barbara Fiesta* (M. G. M.) and R. K. O.'s *Hooray for Love,* they knew she was the girl they sought. Gamby was immediately placed under contract to Musso's agents at what for Italy is considered a fabulous salary and preparations have been made for her first picture.

LYDIA ARLOVA, *ballerina of the San Carlos Opera Company, as she appears in the ballet Variations. Center* — UDAY SHAN-KAR *and* COL. W. DE BASIL *of the Ballet Russe, as they met abroad the S.S. Paris bound for Europe. Photo by La Terza. Bottom*—ELLIS GOLD, *Spanish concert dancer, as he appears in the Miller's dance from The Three Cornered Hat*

●

Tashamira is leaving shortly for California, where she will appear in solo dance recitals. She will dance at the Biltmore Theatre, Los Angeles, on April 15 and 17 and at the Curran Theatre in San Francisco April 23 and 25.

●

Blonde Marie, a comic ballet, has been newly added to the repertoire of the Trudi Schoop Company. This ballet was presented at the Philharmonic Auditorium in Los Angeles March 11 with much success.

●

Renee Wilde and Lora da Vinci, well-known stage team, will make their formal entrance into the concert field at the Guild Theatre Sunday evening, March 28. These young dancers have shown a remarkable comprehension of the different dance techniques. Besides the unusual distinction of being America's only female adagio team, they include in their repertoire classic ballet, Duncan, and modern dance. One of the high lights of the program will be Renee Wilde's performance of a *Chinese Sword Dance.* The art of sword wielding, for such it is called, is several thousand years old. A Chinese emperor, centuries ago, passed the monopoly on athletics to four families. Today dancers of each family can be distinguished by its own peculiar characteristics. Miss Wilde will dance the most brilliant of these routines.

●

Again the studios are raiding the New York stage. There's not much chance for anyone to make a hit on Broadway without being immediately seized by the movies. Evelyn Thawl, dancing star of *The Show Is On* and partner to Paul Haakon, is the latest captive. Evelyn is a marvelous tapper as well as a lovely ballet dancer and she has been signed on a long-term contract by Warners for a musical that will star Ethel Merman and Fernand Gravet.

●

Warners Bros. right now have the biggest schedule of musical pictures lined up in the history of the company. Chief among these will be *On Your Toes.* Then there is *Casino,* the international spy musical which Max Reinhardt will produce with Edward G. Robinson and Ruby Keeler. There is also *Campus Scandals,* in which Waring's Pennsylvanians will be featured, and *Mr. Melody,* which will bring Rudy Vallee back to a starring role, and in addition there are the two Mervyn LeRoy musicals, *Return Engagement* and one other unnamed. On April 27 and 28 Igor Stravinsky will present three of his ballet compositions in New York at the Metropolitan Opera House. The feature of these two performances will be Mr. Stravinsky's newest work, *Card Party,* which was written especially for the American Ballet. *Le Baiser de la Fee* and *Apollon Musagete* will also be on the program. Stravinsky will conduct seventy

members of the New York Philharmonic Orchestra and the proceeds will go toward the American Ballet Scholarship Fund.

●

Sara Macias is dancing featured roles with the Padua Hills Players in Claremont, Cal. In three scenes, dazzling with native Mexican dancers done in colorful costumes of Michoacan, the Padua Players show life in the village square, a native fiesta, and the famous *Jarabe,* Mexican national dance. This show is scheduled for a five-week run.

●

On March 13 the Brooklyn Museum Dance Center will present in the Schulpture Court a dance recital by Florence Ungar, an American dancer, assisted by Rosamond Kleinman, pianist. This is Miss Ungar's first appearance in Brooklyn. On the morning of the same day Elna Lillback dance group will also present a recital.

●

Juan Martinez and his company of twenty presented an original version of Ravel's ballet, *Bolero,* at the Biltmore Theatre in Los Angeles March 4.

●

Angna Enters, having made her sixth return engagement to Chicago at the Civic Theatre March 1, is now concluding her longest transcontinental tour in five years with engagements in Canada and New England and, with the tour's conclusion in Norwalk, Conn., April 4, will have given performances in virtually every state in the Union in the last two seasons.

●

The Leslies are now busy making a short for Warner Bros. in New York after finishing a successful engagement in Boston. Future bookings will take this act to Detroit and Chicago and to the Earl Theatre in Washington. Mr. Leslie will also teach for the D. M. A. Convention while in Washington and will leave shortly afterwards for Hollywood. They are planning a European tour for next season.

●

The entire dance world was shocked at the news of the death of Madame Vlasta Maslova, who died at Prague, in Czechoslovakia on Tuesday, January 26th. Madame Maslova will be remembered for her prominence as a member of Anna Pavlova's company; in fact, she was the only member of the company who ever alternated roles with the world's most famous ballerina. She was also the only dancer in the world ever to receive the written permission of Pavlova to perform her immortal *Swan.* In New York she appeared as ballerina of the Capitol Theatre and John Murray Anderson's *Greenwich Village Follies.* She passed away suddenly while visiting her family.

DAWN O'DAY *and* ELEANOR WHITNEY, *shining stars of the movies, with their teacher,* IRVING GRAD

In the days when Eleanor Powell was attending kindergarten she was considered a problem child; in fact, she found it impossible to get along with her playmates at all. Her mother decided that dancing lessons might solve the problem for her unhappy little girl. They did—and you know how completely if you saw *Born to Dance.*

●

Lillian Shapero will give her only dance recital of the season at the Guild Theatre April 25. The program will include both solo and group numbers.

●

On March 6 Freddie Wittop, pupil of La Argentina, Juan, Martinez and Irene Ibanez, presented a recital of dances at the Brooklyn Museum dance center.

●

Johnny Mattison reports: Helen Pommer has been signed by N. T. G. to appear in his unit. She will also appear for a summer run at the Hollywood Restaurant. . . . Kay Gorham is keeping her troup working steadily in clubs and hotels. . . . Irma Bundel dances in the new Hollywood show. . . . The Ryan Sisters, daughters of the well-known dancer Ed Ryan, are preparing a clever dance act. . . . Frankie Mason, former boxer of New Haven, is proving to be as clever with his feet as he was with his "mitts." . . . Bob Bohm, nephew of the late Chauncey Olcott, is turning out to be a "swell" tapper as well as a singer. . . . Howard Fox's brother Jackie, who is quite a xylophonist, may team with Howard for a double act. . . . Nancy Healy is preparing new routines for picture work on the West Coast. . . . Kitty Joy has placed one of her pupils in Mattison Rhythms Band act. . . . Gloria Ferguson, juvenile dancing star, is kept busy playing club engagements around New Jersey.

●

The father of Ray, of the trio, Ray, Rita and Rauol, was drowned in the flood in Ohio. Ray left the trio to remain with his mother.

●

Annette Van Dyke was the guest speaker at a dance service held at St. Mark's-in-the-Bowerie last month in honor of Shan-Kar. Basanta Koomar Roy was also a speaker on the same program, which was followed by a reception for the Hindu dancer. Dr. Guthrie, the rector, and his daughter, Phoebe Guthrie, have done much to stimulate interest in the dance as an art form through these services which are held on frequent Sunday afternoons and at which prominent artists and speakers are featured.

●

Eafim Geersh, recently a prominent soloist with the Fokine and Mordkin ballets, is organizing a ballet of his own to be presented in New York high schools in May. Mr. Geersh has opened a ballet school on Broadway.

●

Carnival Balls in New Orleans attracted the attention and interest of many New Orleanians and out of towners and they also attracted Lea Brandin and her ballet girls. Miss Brandin writes of a very fine ballet produced during the tableau in one of New Orleans' largest and most select carnival balls. The dancers were well trained and their audience commented on the grace and beauty.

●

LOUISE BROWN who has been appearing in *Swing Along* at the Gaiety Theatre in London has been acclaimed the finest dancer in English musical comedy. She is an American girl and her work is well known to American audiences.

From left to right: IRMA BUNDELL, *of Chez Paree fame, is opening at the Hollywood with new Mattison routines. Photo—Maurice Seymour;* SANTOS *and* ELVIRA, *who have been making a hit at Jimmie Kelly's for many months. Photo—Bruno of Hollywood;* VIOLA ESSEN *and* LEON VARCAS, *in The Blue Bird from Sleeping Beauty presented in Scarsdale, March 20. Photo—Grace Voss;* VIRGINIA RUSS, *Impressionistic dancer, will give a concert at the Guild Theatre April 11. Photo—Bouchard.*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

THE SLEEPING BEAUTY, *by the Philadelphia Ballet Company, Academy of Music, Philadelphia, Pa., February* 12.

The original production of *The Sleeping Beauty* took place in 1890 in St. Petersburg and cost the large sum of 800,000 rubles. With music by the leading composer of the day, Peter Tschaikowsky, choreography by Petipa, and all the finest dancers obtainable, it was a great triumph. So it is not surprising that, except for a revival by Diaghileff in 1921, no one has since attempted to produce this famous work—even the music is hardly ever heard except in short excerpts.

This revival by The Philadelphia Company (directed by Catherine Littlefield) is the first performance in this country of the ballet in its entirety—a matter of two and one-half hours. (A contender for the honor of "first" is Mikhail Mordkin's Company, which is, oddly enough, now in rehearsal and gave a preview in Waterbury, Conn., in December.)

That the settings were almost makeshift in one or two instances (some tricky scene transitions are called for by the story) or that the production would naturally have been enhanced by richer costuming (except for those of Catherine Littlefield and a few others) somehow did not matter greatly. There was something more vital than these facts to reckon with—and that something was the abundance of spirit present. With not more than a dozen professional or experienced dancers, there were many youngsters and even children, the company presented a remarkably assured manner, especially in the last act—a grand climax in stage picture which compared more than favorably with the De Basil Company's *Aurora's Wedding*, the condensed version of *Sleeping Beauty*. Yes, there is spirit in this youthful company as well as several decided talents.

Miss Littlefield has arranged all new choreography (with the exception of the grand *pas de deux* in the last act, which is the original *Petipa*, taught to Miss Littlefield by Mme. Egorova, who formerly danced *Princes Aurora* in Diaghileff's company) with more originality and success in the solo dances or small groups than for a stage full of 100 dancers, but on the whole, commendable. Miss Littlefield has an astonishing fund of inventiveness in combining steps so that, in spite of the length of the performance, there is no repetition, unless it be in the *pirouette* with *arabesque* finish. But this is so in character and usually so well done that it did not pall.

One must marvel at the energy and courage of Miss Littlefield for tackling such a gigantic task of choreography while keeping her own fine technique in condition to dance the strenuous stellar role. Interesting as a side light of character and an attribute no doubt responsible for this dual accomplishment in the face of almost unsurmountable difficulties was her sang-froid when, soon after her entrance, one of Miss Littlefield's four partners failed to catch her in a twirl. She stepped out of her role long enough to bestow upon the culprit a gracious and understanding smile. It was also interesting that she chose to devise a new arrangement of *Blue Birds*, probably the most popular bit of ballet dancing in this country. Miss Littlefield's conception was entirely different and quite effective in the first dance—the rest of it not so successful, due, in part, to a rather uneven execution by Edward Caton and Marion Ross. Miss Ross has good arms and a nice *arabesque* position, but lacked finish. Mr. Caton over-acted and ruined his work, though he did dance and mime Carabosse, The Wicked Fairy, with effect.

Lasar Galpern, choreographer of several new ballets for the company, made his debut in the role of Catalbutte, master of ceremonies.

The *Six Fairies* are all good dancers, and each had an outstanding solo in the Prologue, with highest honors given to Karen Conrad for her thrilling elevation and great style; to Joan McCracken for her airy movement and saucy beauty, and to Dorothy Littlefield for her graceful, flowing lines and beautiful poise. There were many points of technical proficiency divided among the six: one had exceptional *développé;* all could turn well, as witness they all did *fouetté sur la pointe* and circles of *coupé jeté* together, and all had good *petite batterie*. At times some of their costumes were unsuitable to the steps, or vice versa, with lovely Dorothy Littlefield, as Fairy of Hope, the most unfortunate in this respect.

Prince Désiré was danced by Alexis Dolinoff. He was very expert in assisting Miss Littlefield, who made an excellent Princess Aurora with the proud prima ballerina elegance of demeanor. Their rendition of the *grand pas de deux* was really brilliant in the true classical style. Miss Littlefield did some exquisite work in the Forest Scene of Act II. This performance easily places her in the list of leading ballerinas of today (as well as choreographers). Her forte is strongly balanced *point* work and *beats*, done with a crisp style.

Aside from those already mentioned, there was a winsome Red Riding Hood, Norma Gentner. Also, June Graham, Dania Krupska, Miriam Golden, Thomas Cannon, and Kathryn Harkin, among others, were prominent in the cast.

There are many things to recommend this undertaking, as well as criticisms to be made (there is nothing like performance to bring out flaws which can be remedied only by constant performing before the public), but the main question is: Does this ballet, apart from the gesture of doing it, justify reviving? Besides being too long, it is old-fashioned. I think it is the newer, more alive, more progressive forms that are wanted in an American company, and that Miss Littlefield is artistically equipped to do well. Also, highly commendable as was her choreography, surely the greatest interest in a revival of *The Sleeping Beauty* would be the original Petipas choreography. Nevertheless, it is safe to predict that, when *The Sleeping Beauty* is presented on June 1 in Paris under the auspices of the International Exposition, it will be a representation of American Ballet of which we can be proud.

The music was rendered by an orchestra of 85 capable young men from Curtis Institute under the direction of Boris Goldovsky.

RADIO CITY MUSIC HALL, *February* 18.

The *Nutcracker Suite* by Tschaikowsky was used as accompaniment to several distinct and complete dance units, each being adapted, more or less, to the character of the music—all with excellent costuming.

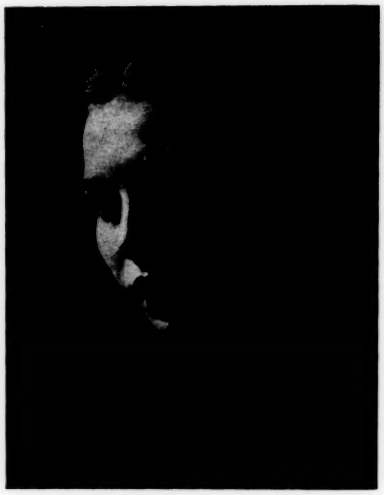
The Rockettes did one of their typical routines, this time in doll-like style, to *Dance of the Mirlitons*.

"Chinese Dance" was danced by Alma Lee, Alice Young and Nicholas Daks.

The *Arabian Chant* was put to rather queer use. Against a background of groups of singers in Arabian costumes, sitting crosslegged, Marion and Erma, female acrobats (for all their fragility of face and figure) went through feats of strength and contortion. This was billed as "first appearance in America" and, as far as artistic contribution is concerned, it ought to be the last—at least in the Music Hall.

Trepak was a peasant revelry of fast "floor work" by the male dancers, assisted by Hilda Eckler and Maxine Williams in charming costumes.

Waltz of the Flowers was more of a stage spectacle. The Corps de Ballet, augmented by the Rockettes, went through simple and pleasing formations of eye-filling proportions. An always impressive sight is the semi-circle of girls covering the entire width and depth of the stage and extending halfway into the auditorium on both sides, which in this in-



TOPPO

ALBERTINA VITAK

RENEE WILDE *and* LORA DA VINCI *who will be seen in recital at the Guild Theatre March 28th*

stance was made doubly effective by the lovely white costumes. But the pièce de résistance was supposed to be the array of pastel-colored flowers underneath the full skirts, revealed in the final pose—which rather spoiled it for me.

VIVIENNE BUTLER, *Town Hall, February 20.*

Well! Human nature does offer peculiar surprises! First, Kenyon Congdon should refuse to sing on the same program with Miss Butler, although he provided an innovation in singing almost every word out of a little note book—which is unprofessional, to say the least.

How Miss Butler dares to make such a display of herself in public is puzzling. Her performance was so bad that at first the audience was embarrassed. Then they decided to enjoy themselves and laughed and shouted *brava,* to the joy of the deluded creature—which made things even funnier. The laughter was cruel but deserved. But then it became merely pathetic, and I left just before *Vanity Vanquished by Soul* (Miss Butler's vanity has led her into a ludicrous position).

The String Ensemble, in trying to overcome the odds, had my sympathy, as did those who had unwittingly paid admission to see this "dance recital."

ANNA SOKOLOW and DANCE UNIT, *Y. M. H. A., February 28.*

Miss Sokolow, sometimes dancer in Martha Graham's group, when seen in works of her own creation, impresses one by her force and vigor and by her sincerity. In spite of the seriousness of her subjects (predominantly war and politics, as usual in these concerts—one of the program notes was: "War is beautiful because it serves the greatness of our great Fascist Italy!"), she has not forgotten that she is dancing for the theatre and did not hesitate to inject, successfully, a theatrical quality and projection into her work. With unusual clarity and little meandering away from her topic, the movement is quite natural and descriptive; but I wonder if the gruesome but intense *Strange American Funeral* would have been understandable without the dramatic song accompaniment by Mordecai Bauman? There were even a few lyrical portions, such as the happy mood in *Soviet Songs* by the group and in parts of *Excerpts from a War Poem,* which actually had a few somewhat balletic movements lending grace and contrast.

The unit did very good work. Miss Sokolow's strongest solo was *Case History No.—,* a rhythmic characterization of the development of a criminal. I was only sorry to see the lovely Shostakovich music interpreted as nothing more than a satire of ballet (the main source of humor, it seems, of the moderns).

CARMEN. AMERICAN BALLET COMPANY, *Metropolitan Opera Season, February 15.*

Ruthanna Boris, one of the principal dancers, danced *Gitane* with smart, almost truculent style. It was a very effective scene as the curtain rose for Act IV with Miss Boris posed alone in centre stage, costumed in bright red.

New to the company is Moclovia Ruiz, a dashing and graceful dancer. Her costume was stunning, and she is attractive to look upon; in fact, practically all of the dancers are exceedingly attractive young women, which is probably one reason why they received such enthusiastic applause, especially after the rather sad-looking costumes and some of the figures of the opera chorus. Miss Ruiz was assisted in *Farucca* by the male dancers, who are somewhat weak in Spanish dancing. They should do better. Mona Montes and Joseph Levinoff and the ensemble in *Farandole* were spirited and gay.

There was a slightly artificial quality about the choreography of the whole scene, with an occasional jumpiness of steps, but it was all very well done.

CLASSIC BALLET *to Piano Concerto in F Minor by Chopin, February 25.*

This is a purely technical dance composition, with just a suggestion of drama cleverly introduced. The major portion of the choreography is by William Dollar, who also dances a leading part. The second movement is credited to George Balanchine (and easily recognizable as such by the Balanchine touch in a beautiful and exotic adagio). It is all well arranged, and suspense is maintained every moment of its constantly flowing action. The dancers seem to appear and disappear without the effect of planned entrances and exits—in fact, there was the illusion that they were continuing their leaps and spins out of sight in the expanse of the region backstage—so perfectly did they fit into the active pattern when they reappeared to perform, solo or in groups, difficult and often spectacular *pas.*

Of the performance as a whole, one must comment on the new degree of precision and finish, the lack of which has heretofore been the main charge against this company. A joy are the straight knees in *arabesque,* the pointed feet, the clean-cut fleetness and verve of the dancers—often their feet are quicker than the eye. There were many individual efforts of note, a few of which are: the forward *cabrioles* with the *beats* by Helen Leitch; turns by Elise Reiman; double turns in the air by Giselle and male partner, absolutely alike in timing; skilful falls by William Dollar; the turned-out feet of Kathryn Mullowny; Annabelle Lyon's style; the *arabesque* in *plié* evolving into various poses while turning, by Holly Howard, assisted by Charles Laskey, in their love *pas de deux;* and practically every step that Leda Anchutina does. (Also there were a few minor slips here and there and some *entre chat six* which didn't quite come off.)

Other soloists were: Daphne Vane, Rabanna Hasburgh, Yvonne Patterson and Lew Christiansen. A special brava to Miss Howard for her self-possession after an awkward fall.

The simplicity of the black and white costumes was suitable—perhaps the boy's could have been more novel in design, and Mr. Dollar ought to have one different from the others. And, while I do so admire starkness in everything, I think there could be something striking in décor.

CALIFORNIA
by DORATHI PIERRE

FLORENCE GORDON, *Ebell Theatre, February 3*

Florence Gordon, young modern dancer with a wealth of training including both ballet and Mary Wigman, has a dramatic breadth and a smouldering emotional power that she keeps continually under leash. On a moment, however, one is completely disarmed by her sudden turn to gaiety and youthful bouyancy that is charming.

She repeated several numbers seen in her concert last year. It is a mistake for dancers not to repeat numbers which are good, for if a work of art has merit it should be repeated. Fortunately, the idea that has been prevalent in America for many years that the novelty of a dance is its most important reason for being is being overcome. It was a pleasant sensation to feel a kinship with the dancer through the repetition of such numbers as her delicate stylized *Pattern of a Garden,* her excellent *Bound,* and *Folkway,* which has all the essence of the folkdance unusual without authenticity; and her *Monotonie,* which is the best of such numbers that I have seen, distinguished especially for her clever use of the pause, which gives an hypnotic effect.

Her dances form interesting and often complex patterns. She has very fine technical control, and little limitation of idea or movement.

CARMA LITA MARACCI AND GROUP, *Ebell Theatre, February 15.*

Carma Lita Maracci is a dancer of extreme contrasts, unique in her field. Her face is arresting in its potential drama, stark, almost oriental in contour, with great dark eyes which mirror its only change of expression. Her body is lithe, supple and fluid, youthful, and feminine.

Her dances and dancing show the same contrasts. Starting with *Spain Cries Out,* which she danced with her group, the epitome of the modern, socially significant dance, through the satirical burlesque of the *Post Mortems,* depicting first Carlotta Grisi, and second the *Corps de Ballet of Belated Ones,* in which she demonstrated not only her biting sarcasm, but also her very firm and excellent ballet technique, on to the *La Cantina* with which she closed her program and had to be repeated, and in which she was so thoroughly and completely Spanish that the Spanish members of the audience were gaily and loudly encouraging her, always she remained the enigma. Which was Maracci? She seemingly embodies the art of all dancers and all emotions in one. She is and dares to be Maracci!

There are no half measures in her art. She works with broad, sure and telling strokes. There are no meaningless movements to prove virtuosity, but her audience knows immediately that she possesses great virtuosity.

I liked her best in the numbers in which she worked with planes of light and shade; in her *Tango Introspective,* when she makes all the Spanish dancers who have ever lived and danced live vibrantly before you; in her *Canto Hondo,* which was deeply moving, a powerful and sustaining mood of sorrow.

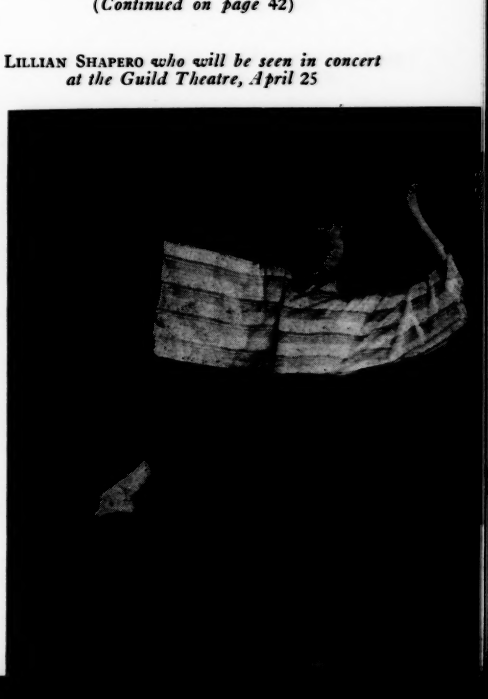
I would have enjoyed her satire of the stilted early beginnings of dancing *sur les pointes* if she had named the number for a period rather than a particular person of that period.

Although she has a fine ballet technique, toe dancing, even in her ballet satires, seems foreign to her, and consequently mars the satire, for, although her work is good and she has a sound sense of satire, her entire personality is too earthy, emotional and exotic for this dance form. She is at her best in those tense, drama-filled moments that tear bravos from the audience.

Maracci is a sincere artist who appeals to all classes with equal force, for her emotional

(*Continued on page* 42)

LILLIAN SHAPERO *who will be seen in concert at the Guild Theatre, April 25*



YOUNG COMPANY GROWS UP

(*Continued from page* 17)

every conceivable form. One group would do them in one direction and with a certain twist of the body while another group, clad in entirely different costumes, would do them in another direction and with a different effect. And strange as it may seem, this company made a big hit and were offered a contract to do the dances for the Italian season at the opera as well as the regular season.

It seems to me that this experience, of which Catherine Littlefield was such a definite part, has had a marked effect, although they may not be conscious of it, upon the ballet company of today. By that I do not mean that Catherine Littlefield has to work with inexperienced or inferior talent. Quite to the contrary, she has many fine artists with outstanding abilities and fine techniques. But it is that quality of knowing what each dancer can do best and the art of displaying his technical prowess to the very best advantage according to his accomplishments that makes for a better performance. This is a factor of which Catherine Littlefield is wholeheartedly aware. Her performances prove it. In designing a number her first thought is of the dancer and his outstanding accomplishments. The result is an illuminating performance. This is not true of all choreographers. Many arrangers design a number to suit themselves and the dancer must project his personality into it regardless of whether the steps are within his scope or not.

But back to the fortunes of the Philadelphia opera ballets. The misfortune of the depression which had necessitated dismissing all of the teachers from the school proved, in the long run, to be a blessing in disguise. For it was this very thing which forced Catherine to "take over" classes and to arrange numbers for the ballets at the opera. As I said before, this was the very thing that she hated to do most. Yet I am sure her dislike for choreography, once she had begun it, was only momentary. For I can't imagine anything getting the best of Catherine Littlefield. She, unquestionably has the keenest sense of humor that I have ever encountered. And sure enough, in a very short time the art of choreography had taken on an entirely different aspect for her.

Today she ranks as one of the best of the modern choreographers.

After the first season was over, Catherine had made quite a name for herself and was offered one hundred and fifty dollars to present a short ballet in connection with a local event. Although the ballet itself was enormously successful, the financial aspect of the venture was decidedly doubtful for in the final analysis it was discovered that the costumes alone had cost two hundred and fifty dollars!

It was the success of this little ballet, however, despite the financial loss, which planted in Catherine Littlefield's mind the idea of having a ballet company.

Immediately she started rehearsing another ballet which, in time, she had the opportunity of presenting in and around Philadelphia. The critics were unanimous in their praise of these ventures and pretty soon Catherine and her company (no less) were dancing in Robin Hood Dell. This was followed by engagements at the Academy of Music, in various New England cities and finally in the summer of 1936, at the Lewisohn Stadium in New York. This last was quite a step forward for the little ballet company which had grown up more or less by chance. The repertoire of the company at that time included the aforementioned *Daphnis and Chloe,* Ravel's *Bolero, Soiree Galante, The Fairy Doll* and a divertissement from *Snegourotchka,* all unusual productions for a company its size.

(*Continued on page* 26)

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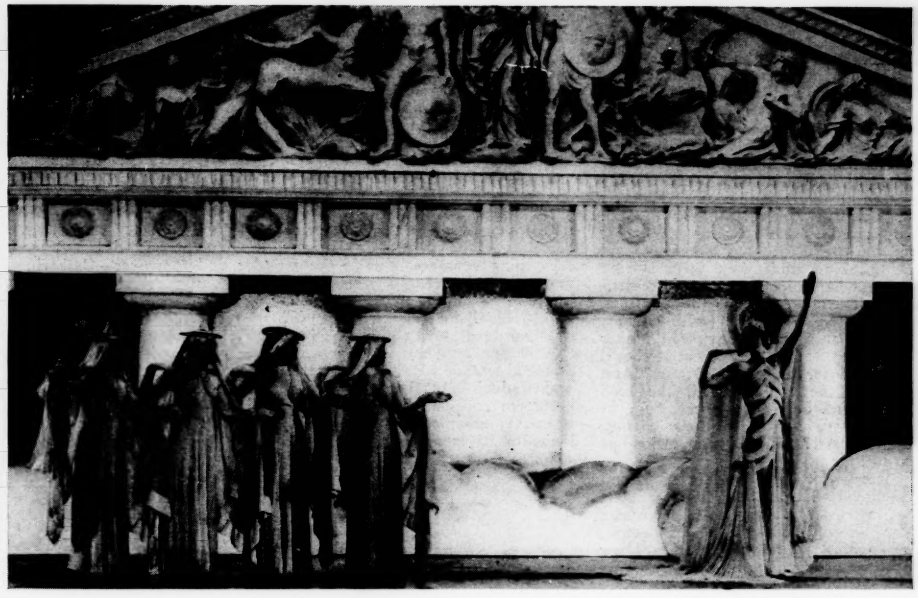

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A YOUNG COMPANY GROWS UP

(*Continued from page 24*)

Things were happening thick and fast, as the saying goes and almost as if by magic (as things often do happen in the world of art), to this newly organized Philadelphia ballet. Crowds had gathered in the Lewisohn Stadium to witness their first performance in New York. The critics were all high in their praise. Here was a young company but one with promise. The audiences were doubly demonstrative in their enthusiasm. *Daphnis and Chloe* with Ravel's strangely modern music, had especially made a hit.

Looking backward, it was all somewhat breath-taking. Now that they were started anything might happen. On the train, returning from their engagement at the Stadium, Catherine ventured to remark (with no idea in the world that such a thing would ever materialize), that before they knew it they'd be going abroad for a European tour. "And why not" was the reply. Well, the seed was planted and before long members of the company were saying to their friends, "Haven't you heard? We're going to Europe in the Spring!"

Shortly afterward, Catherine Littlefield and her charming husband, Phillip Leidy went to Europe on a vacation. In Paris one night, they were dining with some influential friends when Mrs. Leidy suddenly heard her husband telling their guests that the Philadelphia Ballet would probably come to Paris for an engagement. Her eyes popped open wide in amazement. "How wonderful," thought all of their friends. "What a smart thing to do!" "Yes," thought Mrs. Leidy, "how wonderful, but there's not a chance in the world that it will ever happen."

But things do happen no matter how seemingly impossible they may be. One day while talking with Nadja, the Paris representative for THE AMERICAN DANCER, Catherine ventured to say that she would like to come to Paris with her ballet. Nadja immediately thought it a marvelous idea and suggested that she get in touch with Arnold Meckel, the manager of the late La Argentina. As it happened she had in her purse at that very moment a letter to Meckel which Dolinoff had given her before she left.

Immediately she called upon him and told him about her company. He had heard about their phenomenal success in America and was anxious to see her scrapbook. After perusal of her notices Meckel told her that he would be honored to handle the company. Once again a kindly fate had intervened and like the first engagements which they had played in America, almost by chance, a new and thrilling adventure loomed ahead. In a flash it had happened. But that is the way that everything seems to happen to the Philadelphia Ballet.

And so today, sixty dancers are rehearsing madly in Philadelphia for their forthcoming season abroad. Arnold Meckel, accompanied by Edouard Beaudu, one of France's leading critics of the dance, has already been over to Philadelphia to attend rehearsals of the ballets which the company will present, and is now back in Europe making final arrangements for the tour. On the day of their sailing aboard the S.S. Paris, Mr. Meckel and his companion both told me that they were more than pleased with the results that they had found in the Philadelphia Ballet organization. This is to be the first of a series of annual tours to the European continent. The repertoire, aside from the ballets already mentioned, will include two American ballets, *Terminal* and *Barn Dance* which will form the nucleus of the American repertoire which Miss Littlefield hopes to develop, *Moment Romantique,* music by Chopin, *Aubade,* music by Poulenc, *Fete Champetre, "Romantic Variations* and *Minstrel.* The company will sail aboard the Champlain May fourteenth and will return to this country about the fifteenth of July for American engagements.

Looking back I find that I have traced the merest outline of the rise of this company from sheer oblivion to a well-known and highly respected ballet organization, without touching upon one of the most important factors in the rise of any organization—its personalities.

One soon realizes that Catherine Littlefield herself, is the central axis around which everything revolves. She is the founder and maitress de ballet of the company. Her main interests lie in the artistic furtherance of this highly idealistic organization of hers. And it *is* an ideal toward which she is striving. She is not even remotely interested in any financial gains. What profits are realized, and undoubtedly there will be profits, will revert to costumes, sets and salaries for the company. For the Philadelphia Ballet belongs to its members. Each member of the company knows that, and each member knows that in time he will get his chance. It is undoubtedly the knowledge that no favoritism will be shown, that each performer will be given a role which will remain his unless he does it badly, which is responsible for the miraculous *esprit de corps* which marks the dancers attitude not only toward one another but toward their art. In most ballet companies politics play a major role. Ballet companies have been famous for their intrigue. In the Philadelphia Ballet Company this is not so. Here, fair play is a most important factor. So you can see why I found the relationship which exists in this company wholly refreshing.

It did not take me long to learn the answer—Catherine Littlefield.

And yet, I have given no semblance of the real Catherine Littlefield in these pages. I have told her story as best I can. The rest must remain for those who see her dancing with her Philadelphia Ballet, upon the myriad stages of America. In July she will return to these shores with her dancers. I don't imagine it will be long until audiences throughout the land will have the opportunity of seeing her.

"OOPS! *I says, an'* DOWN *I goes!*"

—Photo by MAHARADZE

LEDA ANCHUTINA, as *Queen of Hearts,* and WILLIAM DOLLAR as *The Joker* in the new Stravinsky Ballet, *Card Party,* as it will be done by THE AMERICAN BALLET.

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

In Which Is Presented the Results of the First Definite Attempt at Standardization

THIS department has often stressed the absolute need for a clearly defined and logical method of phraseology by which the various fundamental steps and movements in ballroom dancing can be referred to and known by the teacher and student. In the years gone by, and even now, there are very nearly as many definitions of a simple basic step as there are people who teach ballroom dancing. The belief in a right to free speech and rugged individualism has resulted in many a free-for-all when two or more have met to discuss the subject of standardization; and the reaction to suggestions for a title indicative of the movement in question is usually in the negative, especially if the title suggested has been used, or even thought of, by someone outside a chosen circle. However, this attitude is peculiar to the human race in general, and prior claims to it cannot be afforded the dance teaching profession.

Now, it must not be assumed from the above preamble that the journey to the goal of standardization is yet to be started, nor even that no progress has been made to date. That would totally discount the efforts which have been made, efforts which are deserving of all due credit. The latest, and by far the most important attempt to weld together the various opinions of authoritative representatives of the ballroom field was when the New York Society began a series of discussions which terminated in the appointment of a committee, headed by A. J. Weber, which has, in the past few weeks, agreed upon several angles which will, it is hoped, make short shrift of the present confusion of ideas and practices.

The following is, according to Mr. Weber, "a plan for standardizing the basic steps of ballroom dancing, while at the same time allowing free play to the ideas of the individual teacher in developing such basic steps." This plan has been presented to members of the Society for study, and will be discussed at subsequent meetings.

Direction

Line of Direction—In circle, moving counter-clockwise around the room.

Face forward or face the line of direction.
Turn ¼ R and face out.
Turn ¼ R, back is to line of direction.
Turn ¼ R and face centre or face in.
Turn ¼ R and face line of direction or face forward.
Turn ¼ L and face centre or face in.
Turn ¼ L, back is to line of direction.
Turn ¼ L and face out.
Turn ¼ L and face forward or face line of direction.

There is a walking step and a dance step. The Walking Step is a smooth transfer of weight in any direction. The body is directly over the supporting leg. A slight body movement precedes the transfer of weight.

Fundamentals

Step, Slide, Leap, Hop, Change, Balance, Dip, Swing. (We do not use slides in the modern dance.)

Body First—The body should move before the feet. The turning of the body and shoulders is the primary movement. In all turning steps the body moves first.

Suggestion—Natural running in a circle (for children) gives a dance change of weight.

Waltz

3-4 Waltz time, three changes of weight. Forward or backward, on Count One. To the side on Count 2. Close free foot to supporting foot on Count 3 and change weight.

PRACTICE
Progressive waltz forward, progressing in line of direction, at will, forward, side, close.

PRACTICE
Progressive waltz backwards, backward, side, close.

SUGGESTION
Move forward 4 measures, backward 4 measures.

SUGGESTION
Better results are obtained from teaching in lines before using the circle.

PRACTICE WALTZ IN PLACE
Forward on Count 1.
To side on Count 2.
Close on Count 3 and change weight.

PRACTICE
Begin L foot forward } This is the foundation of the left turn.
Begin R foot back }
Begin R foot forward } This is the foundation of the right turn.
Begin L foot back }

Right and Left Turns—Quarter Turns

Waltz forward, beginning L forward.

RIGHT TURN
Waltz forward, beginning R, making ¼ turn to R and face out.
Waltz back, beginning L, making ¼ turn to R so back is to line of direction.
Waltz forward, beginning R, making ¼ turn to R and face in.
Waltz back, beginning L, making ¼ turn to R and face line of direction.
One Progressive Waltz Step forward.
Forward on R.
To side L.
Close R to L.

LEFT TURN
One waltz step forward on L, turning ¼ L and facing in.
One waltz step back on R, turning ¼ L so back is to line of direction.
One waltz step forward on L, turning ¼ L and facing out.
One waltz step back on R, turning ¼ L and facing line of direction.
One Progressive Waltz forward, beginning L.

Continue above progression; that is, practice and repeat at will. Practice above waltzing back. Class will stand so back is to line of direction.

(Some teachers think it wise to practice 3 waltz turns to R, taking the 3 turns to make one complete turn; then two progressive waltz steps forward; three waltz turns to L, making one complete turn; two progressive waltz steps forward, R-L. Practice and repeat at will.)

Half Turns

Other teachers go directly into half turns. Begin with one waltz step forward; begin L.

HALF TURN
Forward R, turning ½ R so back is to line of direction and side close.
Back on L, turning ½ R to face line of direction and side close.
One progressive waltz step forward on R.
Two half turns to L.
One progressive waltz step forward on L.
Repeat at will.

In the Modern Waltz we use walking steps combined with waltz steps. For example:
Use 1 step to 1 waltz measure.
Use two steps progressing forward to 1 waltz measure.
Use three steps progressing forward to 1 waltz measure.

SUGGESTION
3 walking steps forward, beginning L, 1 measure.
Waltz forward, beginning R, 1 measure.
Say, "1-2-3-4, side close."

Suggestions for Teaching the Waltz to Children or Adults in a Circle

So that children, or adults, may waltz in the line of direction when being taught in a circle, the following is suggested. Of course, they may be taught first in lines. Excellent results are obtained as to children when they say what they are doing. For example:

One waltz step straight forward, begin L. The child should say, "forward, side close."
Waltz forward on R, turning ¼ to face out; say, "face out, side close."
Waltz back on L, turning ¼ R, so back is to line of direction; say, "back to line of direction, side close."
Waltz straight back on R; say, "backward, side close."
Waltz back on L, turning ¼ R to face in; say, "face in, side close" or "face centre, side close."
Waltz forward R, turning ¼ R to face line of direction; say, "face forward, side close."
Repeat at will, alone and with partner.

The Rumba

The Rumba is danced more or less in one spot, but can progress also. The feet are close together; the knees must stay close together, slightly bent.

BASIC RUMBA STEP
2 quick steps in place, L—R—QQ.
Forward on L—S.
Repeat above at will, alternating R-L and progressing on forward or third movement.

PRACTICE RUMBA. Forward and Backward.
2 quick steps in place L—R—QQ.
Forward on L—S.
2 quick steps in place R—L—QQ.
Back on R—S.

Rumba "box turn," quarter turns as in waltz, 4 to R and repeat at will; practice same to L.

Circle Turn, progressive steps in circle, girl in front of partner.

When the man goes forward, turn is to R. When the man goes back, turn is to L.

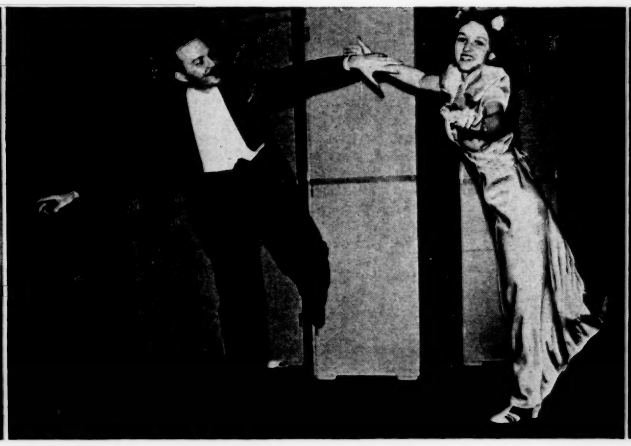
CIRCLE TURN FORWARD. Man begins Left.

1. QQS	7. QQS
2. QQS	8. QQS
3. QQS	9. QQS
4. Forward on R, no weight—S	10. Back on R, no weight—S
5. Back on R, taking weight—S	11. Forward on R, taking weight—S
6. Circle turn back to L, begin left	Repeat at will.

TURNING R
Man goes to L side with L—Q } Begin
Cross R over L—Q } Turn
To side on L—S
To R side on R—Q

(*Continued on page 47*)

AT THE BALL



THE AMERICAN DANCER'S candid camera-man, Andre La Terza, snapped the merry makers at the annual Charity Ball of the New York Society of Teachers of Dancing at the Hotel Roosevelt on February 21st. Ross D. Ackerman was chairman of the committee. In the top strip, Fowler and Tamara are seen finishing their colorful dance. Center: Mrs. Clara Kettenring and Mr. James Whitton in the waltz they demonstrated; next, Bernie Sager and Mary Nielsen at the finish of their number and last, A. J. Weber and his daughter, Miss Doris Weber in a fox trot. Below, Jack Fowler, Alberto Galo and Mrs. Clara Kettenring congratulate one another; right, Massachusetts, New Jersey and the District of Columbia make up this table: Dolores Magwood, of Worcester, Mass. with her escort; Mr. and Mrs. McAnninny of Boston, Mr. Wallace Passapae of Maplewood, New Jersey, Mrs. Leroy Thayer and Leroy Thayer of Washington, D. C. and Mrs. Edna Passapae.

The program, presented by Ross D. Ackerman included: A. J. Weber and Doris Weber, *Fox trot;* Bernie Sager and Mary Nielson, *Truckin'* and *Shag;* Thomas Reilly and Frances Chalif, *Rhumba;* James R. Whitton and Clara Kettenring, *Waltz;* Albert Butler and Josephine de Natalie, *Tango.* Fowler and Tamara danced a *Viennese Waltz* in costume and later two comedy numbers; Carola Goya danced several Spanish numbers and Miriam Verne, a tap number. At three o'clock in the morning the orchestra stopped and the dancers reluctantly left, everyone saying, "It was a wonderful party."

Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

Affiliation Gains Momentum

In 1934 the Dancing Masters of America, Inc., adopted an affiliation plan whereby existing local clubs of dancing teachers could become a part of the national organization by their entire membership joining the D. M. of A in a body. It afforded an opportunity for many dancing teachers to enjoy the privileges of national membership offered by the D. M. of A. without having to join as direct members. Members of affiliated clubs are given the following privileges: Recognition of active membership in the D. M. of A.; privilege of attending the Annual Normal School at prevailing members' rates; attendance at the Annual Conventions for the established Convention fee; a paid subscription to THE AMERICAN DANCER magazine; a monthly news bulletin and dance description service sponsored by the D. M. of A.; and the Convention Dance Description Book furnished to all affiliated members whether they attend the convention or not—without extra charge.

It was first thought that the affiliation plan would not work, but since its adoption there have been 19 clubs apply for affiliation, and the membership of the D. M. of A. has grown to nearly 1,200 members. Between the D. M. of A. convention in August, 1934, and the next convention in 1935, 12 clubs applied for affiliation. The first club to apply was the Associated Dancing Teachers of Southern California, who became affiliated Club No. 1. This was made possible through the efforts of Ernest Ryan of Los Angeles, vice-president of the D. M. of A, who, at the 1934 Convention, immediately recognized the value of affiliation and thereupon convinced the members of his local club in California that affiliation was the right procedure for the dancing profession. Therefore his club was the first to respond to the affiliation plan. Likewise, F. W. "Daddy" Kehl, principal of the D. M. of A. Normal School and Director, "sold" the idea to the Florida Society of Dancing Teachers and they became affiliated Club No. 2. Meanwhile, our president, Mrs. Montie Beach of Houston, lost no time in convincing the South Texas teachers that they should be part of the affiliation plan and therefore had her club lined up as No. 3. It was only a matter of 24 hours on applying for affiliation that gave Florida Charter No. 2 and South Texas No. 3.

In rapid succession the following clubs came in under the affiliation plan: The Dancing Masters of Michigan, Club No. 4; The Northeastern New York State Council of Dancing Masters, Club No. 5; The Louisiana Association of Dancing Masters, Club No. 6; The Dancing Teachers Club of Boston, Mass., Club No. 7; The Western New York State Council of Dancing Masters, Club No. 8; The Dancing Teachers Club of Rhode Island, Club No. 9; The Pittsburgh Society for the Improvement of Dancing, now known as the Dancing Masters of Pittsburgh, Club No. 10; The Texas Association Teachers of Dancing, Club No. 11; and the Dancing Masters of Wisconsin, Club No. 12. This was all accomplished in one year's time. During the Normal School session of 1935 at Detroit, the application of the California Association Teachers of Dancing was received and they became Club No. 13. Between the 1935 Convention and the New York Convention in 1936, three more clubs were added to the list: The Carolina Dancing Teachers Association as Club No. 14; The Dancing Masters of North Carolina, Club No. 15; and the Cleveland and Ohio Dancing Teachers Association as Club No. 16.

Since Washington has been selected as the 1937 Normal School and Convention city for this year, renewed activities have been made possible in the Dancing Teachers Club of Maryland, Virginia and Washington, D. C., through the efforts of Leroy H. Thayer of Washington, vice-president of the D. M. of A. In November two clubs were holding meetings on the same day, Sunday, the 15th, namely: The Dancing Teachers Club of Connecticut at Hartford, Conn., and the Washington Club in the District of Columbia. Both clubs discussed affiliation and voted to affiliate with the D. M. of A. on that day. The Washington Club passed on the resolution to affiliate at 4:30, and the Connecticut Club at 6:30. Therefore, the Washington Club became affiliated Club No. 17 by a two-hour margin, with the Connecticut Club becoming Club No. 18 two hours later.

A special meeting was called at Kansas City, Mo., on Sunday, February 21, at the Hotel Muehleback, at which time a new club was organized under the tentative name of the Dancing Teachers of the Heart of America, which may be changed at the March meeting. Mrs. Montie Beach, president of the D. M. A., was present. The following members were elected to office: Robert Lewis, president; William J. Mack, first vice-president; Dorothy Eisberg Shapiro, second vice-president; Harry E. Wolfe, secretary; Helen S. Thomas, treasurer; directors—Dorothy Perkins for three years, Adelaide Fogg for two years, and Helen Burwell for one year. After the election of officers and the adoption of the constitution and by-laws, it was voted to apply for affiliation with the D. M. of A. There were about 50 teachers present, and 37 joined the new club. The next meeting will be held on Sunday, March 21. If the board of directors accepts the application, which no doubt they will, the Missouri club will be No. 19 under the affiliation plan.

A New Club

A meeting of the Associated Dancing Teachers of New York and Pennsylvania was held at the studio of Sue Cassidy, Wilkes-Barre, Pa., on Sunday, February 14. The following teachers taught: James Sutton, "Susie Q"; Ted Economids, tango and fox trot; Hilda Man Hertz, radio entertainment; Louise Bellinghausen, toe dance. There were 29 members present, and it was voted to hold the charter open for another month. All future meetings will be held in hotels instead of members' studios. The next meeting will be held at the Hotel Jermyn, Scranton, Pa., on Sunday, March 14, at which time they will vote on applying for affiliation with the D. M. of A. After the meeting a dinner will be served in the Omar Room of the Hotel Jermyn with a floor show to follow.

Boston Club Again Makes Record

The Dancing Teachers Club of Boston has its entire membership of 104 members all in good standing. At the last meeting the following officers were elected for 1937: Harriet James, president; Ruth I. Byrne, first vice-president; Myron G. Ryder, second vice-president; Hazel Boone, secretary-treasurer; Doris Tower, delegate director. Miss Boone has also been appointed chairman of the Convention Committee. Their annual convention will be held at Boston in September. This is the third year that the Boston Club has had a hundred per cent membership in good standing.

Connecticut Club

The Connecticut Club No. 18 held a meeting at the Hotel Bond, Hartford, on Sunday, February 28. The teachers for the day were Madame Annette, who taught "Tell Me Pretty Maiden" from Flora Dora; Eleanor Palmer, tap; Walter U. Soby, ballroom. Mrs. Truda Kashman of Hartford presented her pupils in a very interesting program in modern work.

Western New York State Council

The Western New York State Council held its mid-winter convention in the Terrace Room of the Hotel Statler, Buffalo, on Sunday, February 14. Mrs. Virginia Bott Sheer was guest teacher for the day, presenting a three-hour program of children's work, tap and ballet. A banquet was held at the Club

(*Continued on page* 46)

Dancing Teachers of the Heart of America following the Kansas City, Mo. meeting at which the club was formed. MRS. MONTIE BEACH *can be seen at table in rear with the association's first president,* ROBERT LEWIS

Dancers Forum

This Month's Prize Winners

The contest for parents as announced in the February issue brought many interesting letters. One or two were from fathers, (which was more than we expected from that side of the house), but it is evident that mothers take their daughter's dance education much more to heart than any other member of the family does. The prize winners follow:

1st prize, $5.00, Mrs. Rita H. Bibo, Santa Fe, N. M.
(Mrs. Bibo's article is published herewith.)
2nd prize, 2-year subscription, Mrs. J. L. Cummings, Cleveland, O.
3rd prize, 1-year subscription, Mrs. Oscar Roche, Denver, Colo.

WHAT DANCING MEANS TO ME!
by MRS. RITA H. BIBO

As the mother of a dancing daughter, I am outlining what her dancing has done for me. It has been an education such as I wish every interested parent would receive. All it takes is a great deal of interest and a fair amount of intelligence. Both the child and the parent would benefit by it.

While I enjoyed and loved dancing prior to the time that my daughter studied, I knew only that certain dancing appealed to me, and was beautiful and pleasing to my aesthetic sense, but I did not comprehend what lay behind it. By attending my daughter's lessons as often as possible and talking the work over with the teachers, I have absorbed much of the fundamentals of proper dance technique. I have learned which exercises develop which muscles and their importance in training. I have become familiar with dance nomenclature. The teachers have been helpful in explaining the work and in lending and recommending books and magazines on the dance. From the more technical books I have absorbed as much as I have been able from time to time. The biographies of dancers have enlightened me on many points and I pass on to my young daughter the anecdotes and high spots of books which are as yet too adult for her in their entirety. I feel that next to seeing the great dancers perform, the reading of their stories is about the greatest inspiration a child dancer can have. The biographies have encouraged me, for I find that I am not the first widowed mother who has tried to help a child to a dance career through hard work and on limited resources. Having been obliged to act as costumer in our family, I have learned to study and copy the costumes from photographs and illustrations and find that line and color are what count. To me the designing and making of costumes has become fascinating work.

My interest has also been a great help to my daughter. A child practicing alone may work conscientiously but incorrectly on exercises when away from the teacher. I endeavor to be with my daughter when she practices and have trained myself to remember the points stressed by the teachers so that I may intelligently supervise her practice. I attend all her performances and consider myself her most severe critic. I compliment her good work, but strive to keep her always working for something better. Parents could be such a help to their children if they would all do this and thereby they would learn so much of value in addition to strengthening the bond between themselves and their children.

For many years I thought everything in dancing that looked difficult was marvelous. Now I have found out that the tricks which appeal most to an audience are not necessarily the most difficult to execute. Showmanship is important in the dance world. I have seen so many of the steps and acrobatic tricks in slow motion that the technique registers with me even when the step is done in the so-called twinkling of an eye. Now when I attend a performance, I enjoy for the first time the technical side of the dancer's work and appreciate as never before the years of faithful training and exercising which lie in the background of a great dancer. After watching a dancer trained for seven years, I am no longer one of those in the audience who merely looks; now I see and understand. It is no longer merely dancing to me; it is art expressed. I feel that I have learned as much from the lessons as has my daughter, though I am still not a dancer.

THE MAY CONTEST

As announced last month, entries in the contest for May must be postmarked not later than April 1. But a few days remain after publication of this issue to send in your letter or article, not exceeding 500 words, under the title *My First Public Appearance.* Teachers, students, parents, anyone is eligible to enter this contest with the exception of members of THE AMERICAN DANCER staff and their families. Write your experience today!

CONTEST FOR JUNE

THE AMERICAN DANCER will give a first prize of $5.00 in cash, a two-year subscription to THE AMERICAN DANCER as a second prize and a one-year subscription to THE AMERICAN DANCER as third prize, for the best letter or article, not exceeding 300 words on MY FAVORITE DANCER. The subject does not need to be a well-known dancer, but the entrant must describe his or her reasons for preferring the person nominated. TEACHERS! URGE YOUR PUPILS TO ENTER THIS CONTEST! All entries must be postmarked not later than midnight, May 1. Winners will be announced in the June issue of THE AMERICAN DANCER.

WHO KNOWS?

Readers are invited to ask questions through this department. The person submitting the best and most correct answer to each question will receive one of these interesting books on the dance: *The Story of The American Ballet, Ballet Is Magic, Biography of Jack Manning.* State your choice when submitting answers.

Question:

N. A., Iowa: What was the famous *Pas de Quatre* and who were the dancers who danced it first?

W. L., Kentucky: Who was the inventor of the *entre chat?*

S. S., Indiana: Who was the first famous tap dancer in America.

Answers:

Dear S. A.:

Your question is most interesting to me for I have had almost the same experience. I advise you to consider your ability as a dancer and to have your teacher frankly tell you of your possibilities. It seems to me you love your art very much to sacrifice a high school education. If dancing is what you want more than anything else by all means fight for it. You may not have an easy beginning or a very successful career at first but if you love it you will not give up. If however you are uncertain about your dancing by all means go through school or take some night school course. I've had almost the same experience, but have succeeded in having both school and my much loved dancing lessons. I am seventeen years old and a junior in high school. I specialize in ballet and toe dancing. If you are personally interested I would like very much to meet you by mail. Dancingly yours—Peggy Thuss, Reading, Pa.

A. L., Ohio: Marie Taglioni was born at Stockholm of an Italian father and a Swedish mother in 1802. She made her debut in Vienna in 1822 in a ballet composed expressly for her by her father, M. Taglioni, which was called "Reception d'une Jeune Nymphe a la Cour de Terpsichore." It was at this time that she conquered Vienna.

During her latter years she held a petty position as teacher of deportment in a young ladies' school in England. She died lonely and forgotten in Marseilles after a most unhappy old age.

I have been unable to find records of the date of her death.

Charles Henkel.
Green Domino Studios of Dancing,
Newport News, Va.

"If you wanna' show REAL *class, you gotta get teck-*NEEK!"

Dance Teams

VELOZ AND YOLANDA, *in Paramount's "Champagne Waltz"*

Alberto Galo reports: Caldos and Baline are filling an engagement at the Hotel Hildehecht in Trenton, N. J. . . . Charles and Celeste are stopping the show at the Hotel Chase in St. Louis. . . . Martin and Watkins are having a grand time on a twelve-day cruise to Cuba. . . . Mario Naldi and Mary Rae are doubling between the French Casino in Chicago and the Chicago Theatre. . . . Theodore and Denisha are appearing nightly at the Hollywood Restaurant. . . . Rene and Marita are at the Far East Gardens in Hartford and are making a big hit. . . . Barry and De Alvil are now dancing at the Embassy Club in Montreal. . . . Pancho and Dolores will remain at the Valhalla Restaurant for an indefinite engagement. They are busy in between time taking new routines from Galo. . . . Manya and Drigo are at the Hotel Roosevelt way down south in New Orleans. . . . Gabrielle and Geraldo are now appearing in Montreal for an indefinite run. . . . Enrica and Novello are busy with new routines. . . . Georges and Jalna will open at the Waldorf-Astoria some time in April. . . . Halliday and Clark will start work almost immediately on a short for Warner Bros. This team has had marvelous success in the comparatively short time they have been working together. . . . Minor and Root opened an engagement at the Club Versailles March 11. . . . Garron and Bennett have just completed an engagement at the Fays Theatre in Providence. . . . Estelle and Le Roy are at the Victor Hugo in Hollywood. Incidentally this team has been asked to dance at the Coronation. . . . Mazellecita and Romero have had a bright future predicted for them by Mr. Galo. . . . The Townsends will sail March 27 for an extended engagement in Rio de Janiero. . . . Baron and Blair are playing at the Deauville in Miami Beach, Florida.

●

The international dance team of Estelle and LeRoy is another example of the wisdom of crossing the ocean to become famous. Estelle is a Los Angeles girl whose last name is really Essex, and Le Roy, Wisconsin born, is really Leroy Olin and was a Chicago certified public accountant not many years ago. Imported from Europe, they won sensational success in New York before Hollywood paged them. They will be featured in Walter Wanger's *Vogues of 1938,* behind the scene romance of the fashion world to be filmed in color.

●

Addison Fowler and Florence Tamara, international dance duo, have met with great success in their Spanish dances on tour. They have added another group of these brilliant numbers to their program of ultra modern and romantic dances. The intricate array of figurations which distinguish this new group is really referred to as the *Soul of Spain,* having been created many years before the music, but later had one or two guitars for its soul accompaniment. This is a most expressive dance depicting the fiery temperament and true beauty of Spain. Many composers who contributed to this colorful dance have long been forgotten. They patterned some movements after those of famous matadors and so named them in their honor. The dance is originally from Seville and is known as the Queen of Spanish Dances. Special authentic costumes have been made for these dances. The finest costumes in the dance world are those of the concert dancer. They must appear not only ultra in evening clothes, but authoritative in the various character dances. The spotlight is always on them, and the smallest details of their costuming is instantly noted. The season's outlay for Fowler and Tamara is said to be in excess of $5,000, while the value of their entire wardrobe is around $25,000. After completing their tour in May, this team will leave for Mexico City for an indefinite engagement.

●

What is believed to be the first of a deluge of Coronation numbers has already been completed by Marlynn and Michael, new ballroom dance team. Entitled Coronation Waltz this duo will present its initial offering during their next engagement. This is a copyrighted number and was created especially for Marlynn and Michael by Fred Le Quorne. The blue satin gown worn in this number by Marlynn will be particularly conspicuous for its red coronets.

●

Chicago's College Inn features a Spanish team, Dolores Perrot and Alfredo Garcia, fiery Latin dancers of fine ability. Also in this show are the Hoffman girls and Sonny and Son, tap team. . . . Ruth and Billy Ambrose are going into their sixth consecutive month at the Blackhawk Restaurant. . . . At the Congress Casino, Marion Wilkins and Jack Walters are the feature dancers. . . . The Palmer House program contains the adagio dancers, Bartell and Hurst, and the Vespers, acrobatic quartet.

●

Fred Le Quorne reports: Joe and Betty Lee completed a two-week engagement at the Hotel Adelphi in Philadelphia March 9, and on March 10 they opened at the Hollywood Restaurant for a four-week engagement. . . . Loper and Hayes have just opened at the Chez Maurice in Montreal for several weeks, and this engagement is to be followed by one at Cleveland's Mayfair Casino. . . . Adelaide and Sawyer, the attractive sister team, have just opened at the Bradford Hotel in Boston, Mass. . . . Janet and Kalan are now appearing at the Club Chalfonte in Pinehurst, N. C. . . . Byrnes and Swanson are dancing at the Lookout House in Covington, Ky.

●

Under the sponsorship of Mrs. Cobina Wright, Federico and Rankin are appearing nightly in the Trianon Room of the Ambassador Hotel, New York. They will shortly introduce a new rhythm called the *Congo* which they have recently brought to the United States from Havana, Cuba, where they had enjoyed an extended engagement at the Grand National Casino. Federico and Rankin attribute much of their success to the work they have received from Alberto Galo.

●

Freddie Taggert, of the team Taggert and Carroll, passed away January 28.

●

The brother of Evelyn Dawn of the dance team Dawn and Darrow, died recently.

FEDERICO *and* RANKIN, *now appearing in the Trianon Room at New York's Ambassador Hotel*

Alberto Galo

Professional Ballroom Routines Arranged

★

Easter Greetings

★

WAIMAN STUDIOS

1697 Broadway, N. Y. W. M. C. A. Bldg.

Code of Terpsichore

by CARLO BLASIS

With Notes *by* ALFONSO JOSEPHS SHEAFE

(*Continued from last month*)

The fall of certain powers in Italy occasioned a decline in dancing and ballets. The Italians lost their taste for these amusements, and seemed to transfer them to the French. Catherine de Medicis made them the chief ornaments of her court. Baltavarim, a very successful director and composer, greatly advanced their progress, and did with respect to ballets, what Jodelle had already done with regard to tragedy. To Triffino, and to these two ingenious men, we are indebted for our theatres, tragedies, and ballets.

The encouragement which histrionic diversions received from Louis XIV contributed in a powerful manner to their cultivation. The gay and liberal monarch ruling a nation ever devoted to pleasure, was particularly partial to ballets; he introduced them in all his fetes, and the Gardens of Versailles have been the scene of many a spectacle of this kind, exhibited in a style of unprecedented splendor and magnificence. The Chevalier Servandoni, a famous architect and perspective painter, offered to the public, in various theatres, a multiplicity of pieces wherein music, pantomime and machinery were agreeably combined. This Florentine must be considered as one of the chief promoters of theatrical ballets.

"Ou tous les arts enchantent tous les sense."
(Where every art enchanteth every sense.)
(Bernard.)

Hence arose that scenic grandeur which the talents of successive artists, and especially those of the present age, have at length brought to so high a point of perfection.

The Parisian dancers established the real method of attaining a graceful and dignified execution; and the French school of dancing acquired a pre-eminence over all Europe equal to that of the Italian school of music,—a pre-eminence which both nations have ever since preserved.

NOTE. (Here is a very beautiful and manly acknowledgement of the debt that dancing owes to the French masters. It is to Blasis himself that most of the improvements of the Italian method are more largely due than to any other source, and it is probably true that the Italian system is productive of more brilliancy of execution, but unless it is "softened" by combining it with the ease and smoothness of the French method, it lacks something in intrinsic grace and finish.

A. J. S.)

Lany, who has obtained some reputation as a dancer of the *demi-caractère,* ranks first among the ballet-masters of the Opera of Paris. Beauchamps,* the director of the ballets of Louis XIV, Sodi, a famous pantomimic performer, De Hesse and Malter, were regarded as the best composers of their period.

*Beauchamps had the honor of giving lessons to his sovereign. Lully associated with him, and their united efforts brought forth those works which have since served as models to the grand modern operas whose greatest charms consist in music and dancing. Everyone knows how passionately fond Louis XIV was of theatrical representations. He often performed in them himself. He danced with part of his court in the opera of the *"Temple de la Paix";* which was presented at his palace in 1685. The Princess of Conti, the Duchess of Bourbon, Mademoiselle de Blois, Count Brionne, the Marquis of Mony and other distinguished personages performed the principal parts in the ballet.)

Pitrot succeeded them, and feeling in himself a capacity for *heroic* compositions, he brought forth his ballet of *"Télémachus";* which met with considerable applause.

His contemporaries, Picq, an excellent dancer of the *serious* kind, Gaspard Angiolini, and Canziani, distinguished themselves in the *tragic* line.

Noverre came next, and carried stage dancing many degrees towards perfection; Duprè, G. Vestris, Pitrot, and Gardel the elder, were reckoned among the best of their time. Dumoulin surpassed them but little; he excelled in *pas de deux,* and in his style of accompanying his partner in the different groups and attitudes. Fossan disputed the palm with him in the *comic* and *pastoral.*

Of the other sex, the most celebrated dancers were the Mlles. Sallé, Lany, and Camargo, who followed and surpassed the Mlles. Guyot and Favier; the first was a very graceful dancer of the *graver* sort, the second of the *demi-caractère,* and the third principally excelled in *cross-capering,* and dancing to the liveliest tunes.

Prévot was her equal. Beauchamps, Pécour, Blondi, Ballon, Laval, Javilliers, Lépi, Mlles. Einel, Pélin, etc., hold also an honorable rank among the disciples of Terpsichore. Mlles. Guimard and Allard, and their successors eclipsed many a name by the gracefulness and brilliancy of their steps.

Dauberval shone in the *comic* line, and that of the *demi-caractère;* P. Gardel, in the *serious;* and A. Vestris in a combination of both. These three, together with Laborie, Deshayes, Duport, Mesdames Chameroy, Gardel, Gosselin the elder, Mlles. Léon, Fanni Bias and Bigottini, all excellent supporters of the honors of Terpsichore, gave the finishing touches to this delightful art.

Messrs. Dauberval and Gardel stand pre-eminent as composers. The *"Télémaque"* and the *"Fille mal gardée"* of the former are justly regarded as perfect models of the *serious* and *comic* ballets, whilst the *"Psyché," "Achille à Scyros,"* and *"La Dansomanie"* of the latter are proofs of his excellence in the *mythological* and *anacreontic* branch. He was also a fertile inventor of steps and dances. Didelot, the pupil of Dauberval, obtained a brilliant success by his *"Flore de Zéphyre," "Psyché,"* and *"Cendrillon."* Coindé, author of the *"Amours de Venus," "Pygmalion,"* and *"La Double Fête,"* acquired an equal share of applause, and Clary of Milon, by his *"Nina"* and his *"Ulysse";* Blache by his *"Almaviva et Rosine"* and his *"Filets de Vulcain";* and, finally, Aumer, by his *"Antoine et Cleopatre,"* and his *"Somnambule,"* merit recording, as ingenious improvers in the composition of ballets.

Whilst dancing was making these rapid strides towards perfection in France, the degenerate taste of Italy was turned wholly on uncouth and graceless pantomimes. But the introduction of French composers and dancers, who were received there with applause and much encouraged, contributed in no small degree to ameliorate the style of performance in that country.

Noverre composed many of his ballets at Milan, from whence his method and taste began gradually to spread through the principal towns of Italy. He had a number of Italian pupils, among whom D. Rossi, F. Clerico, P. Franchi, Muzzarelli, P. Angiolini, and J. B. Giannini deserve to be mentioned as artists who raised dancing from the abject state in which it was then languishing; but it is to Viganó and Gioia that dancing is indebted for its principal improvements.

The following is a partial list of ballets by the pupils of Noverre to whom Blasis refers. The titles will serve to indicate the character of their works, which were generally produced between the acts of the operas at the Italian theatres. As a rules, they appear to have had no special relation to the opera, but served rather to relieve the monotony of the programme. They were usually very short, and it was not unusual to find as many as four ballets on the bill of one opera.

DOMENICO ROSSI
"Alessandro nell' Indie."
"Chi la fa l'aspetta."
"Ciacona."
"La contadina in corte."
"Il disertore francese."
"Il giardino delle Tuillerie in Parigi."
"Il primo giorno dell' anno nella China."
"Il servo di due padroni."
"La vittoria di Tamerlano contro Bajazette."

FRANCESCO CLERICO
"Amleto."
"Le avventure del carnovale."
"I barbari sacrifizi distrutti."
"La caduta di Troia."
"La conquista del vello d'oro."
"Il convalescente innamorato."
"I due vedovi."
"Ercole e Dejanira."
"Gabriella di Vergy."
"Gustavo Vasa."
"Li montanari del Perù."
"La morte d'Agamemnone."
"La morte d'Ercole."
"Olimpia."
"Il ritorno d'Agamemnone."
"I sacrifizi di Tauride."
*"Lo sposo burlato."**
"La superba innamorata."
"La vanità corretto dal disprezzo."
"La virtu al cimento."
*"Zemira e Azor."**
*"Zorei e Ozai."**

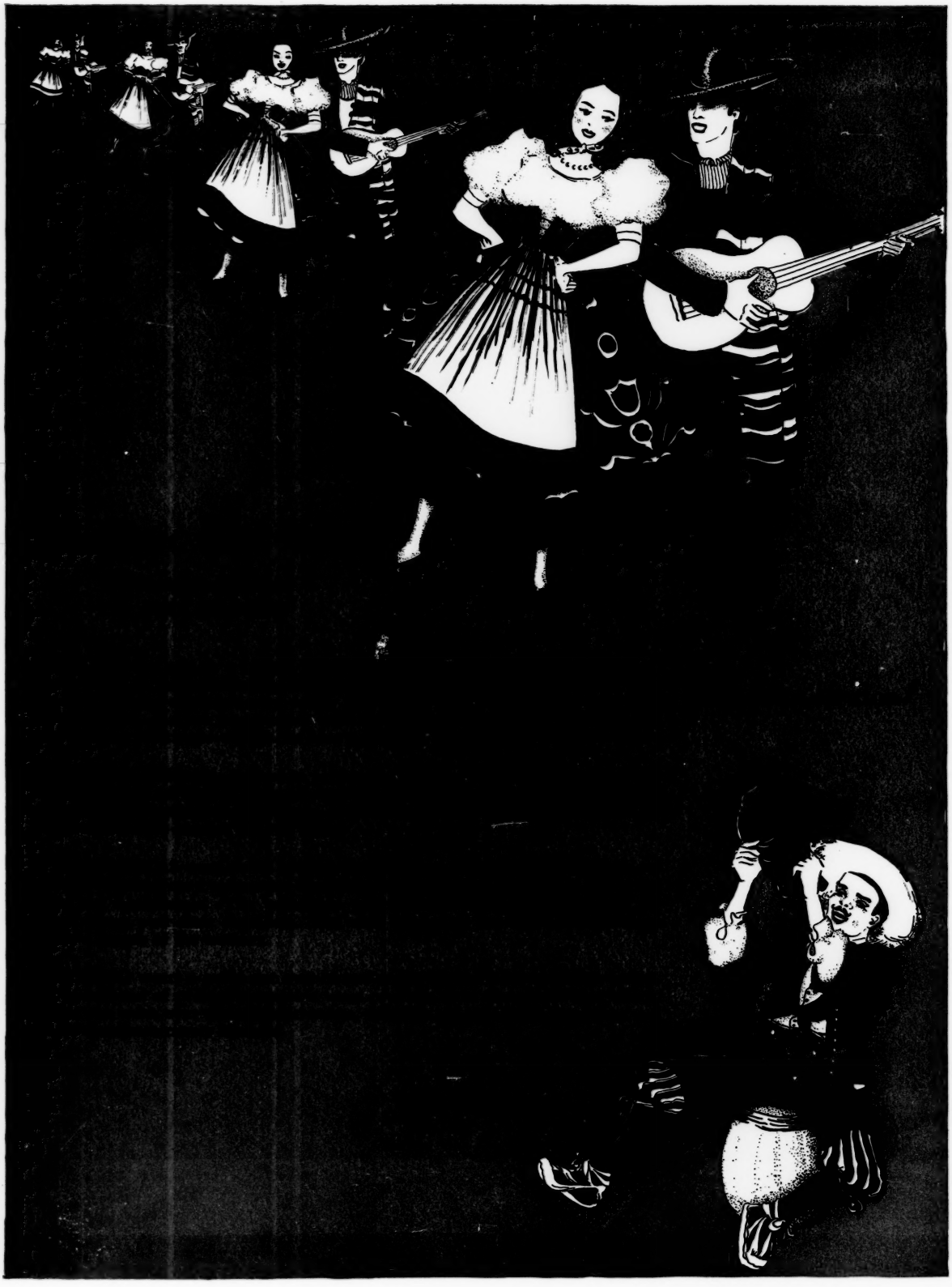
Clerico composed the music of ballets marked *.

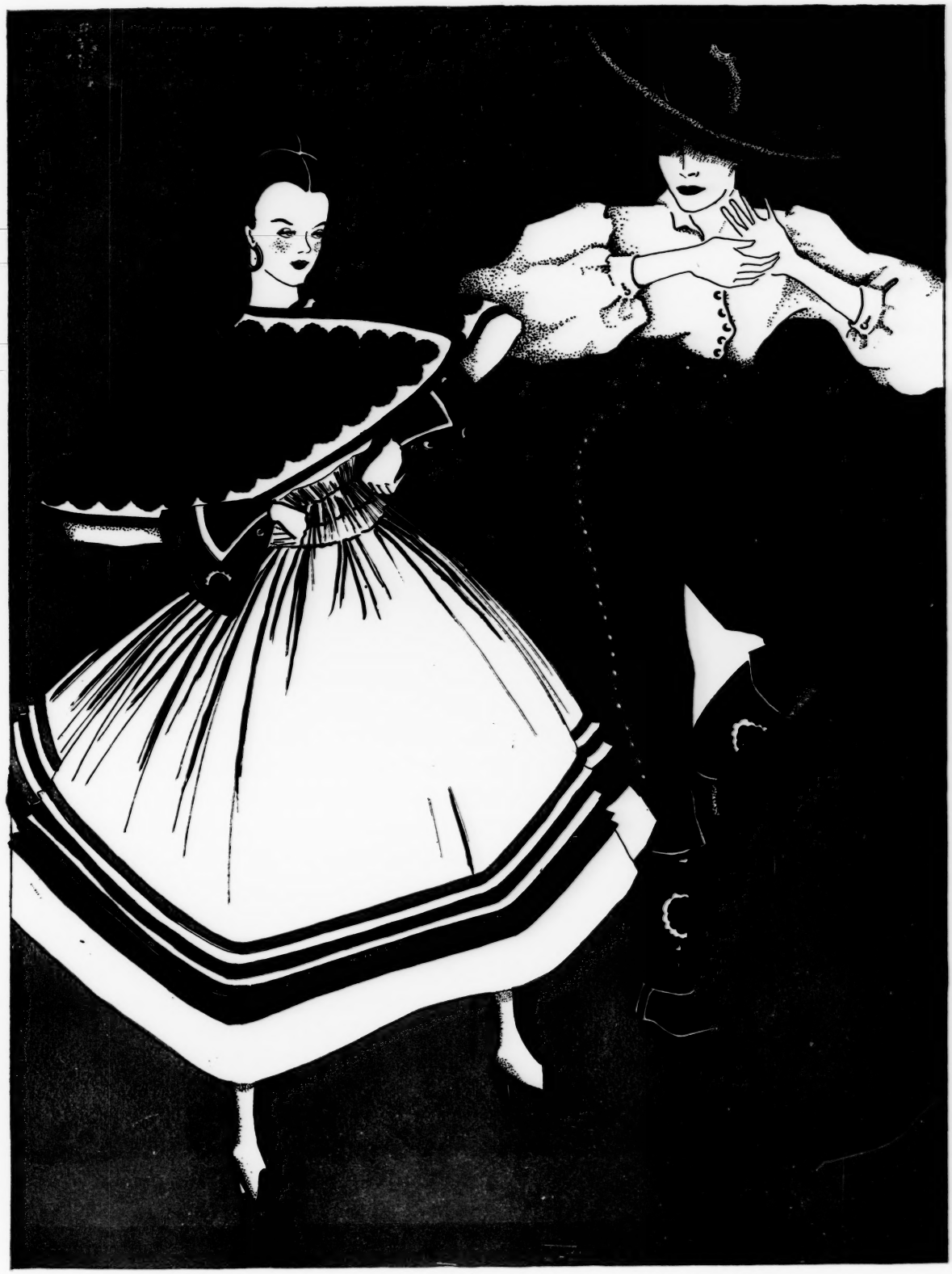
PAOLINO FRANCHI
"L'Albagia in fumo."
"Alfredo il Grande, re degli Anglo-Sassoni."
"L'amore in contrasto."
"Gli amori di Angelica e Medoro."
"Il bottaro di Svezia."
"Il calzettaro."
"La cappricciosa."
"La disfatta di Vario."

(*Continued on page* 36)

Note — THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*

Alfonso Joseph Sheafe, author of the notes which accompany THE CODE OF TERPSICORE, *is the celebrated translator of* ZORN'S GRAMMAR.





TERPSICHORE

(*Continued from page* 33)

"Don Pietro, rè di Castiglia."
"Li due avari."
"Il feudatorio."
"Il finto giardiniere."
"La Galzeuca."
"Gioconda."
"Colconda liberata dalla tirannide di Scour-Malou."
"Guatimozin."
"Gustavo Vasa."
"Hurtado e Miranda."
"Inkle e Jariko."
"Lauso e Lidia."
"Lodoiska."
"Lucio Giunio Bruto."
"Il matrimonio cinese."
"Il matrimonio per concorso."
"La pianella perduta."
"Padmani e Mirda."
"Il primo navigatore."
"La principessa di Tingi."
"Pulcinella, cavaliere d'industria."
"Raol de Crequi."
"Il rè pastore."
"Solimano II."
"Gli sposi delusi dalle astuzie di Crespino."
"Tito e Berenice."
"La tranquillita disturbata."
"La Tusnelda."

ANTONIO MUZZARELLI

"Adelasia riconosciuta."
"L'amante del studio."
"Gli amori di Clodio e Pompea."
"Gli amori d'Igor primo Czar di Moscovia."
"Assedio e liberazione di Vienna."
"Le avventure d'Ircana."
"Le baruffe chizzote."
"Il Beverlei."
"Il capitano Cook all' isola Ottaiti."
"La cappriciosa umiliata."
"Il Gonzalvo."
"La guerra del 1683 fra i Turchi e gli Austriaci."
"L'impostore punito."
"Ines de Castro."
"La letteraria fanatica."
"La liberazione di Castruccio Castracane."
"La locandiera vivace."
"La sconfitta delle Amazoni."
"Lo spazzacamino principe."
"Ulisse al Monte Etna."

PIETRO ANGIOLINI

"L'arrivo opportuno."
"Ciro in Timbraja."
"Il disprezzo vendicato dal disprezzo."
"Gli finti filosofi."
"La morte di Attila."
"Rinaldo e Armida."
"Il solitario reso sociabile per amore."
"Gli studi interotti."
"Il vero amico."
"Zeboschi ed Esing."

GIOVANNI BATTISTA (Giambattista) Giannini.

"Aci e Galatea."
"Annetta e Fierillo."
"L'amanti schiavi."
"Astarbea."
"L'Aurora vendicata."
"La calzolaja tedesca."
"Il difficile per inganno facile."
"La disfatta de' Marocchini."
"Gli Europei nell' isola de' canibali."
"La fata benefica."
"La Ginevra degli Almieri."
"L'infedeltà sorpresa."
"Inganno ed amor van sempre insieme."
"Gl 'inglesi in America."
"Il maestro di cappella."
"Magia contro magia."
"Il moro di corpo bianco."
"La morte di Meleagro."
"Orbecch."
"Il pittor burlato."
"Il quacquero burlato."
"Le reclute villane."
"Il Tancredi."
"Il trionfo de' Spagnoli."
"Il tutore deluso."
"Il Zorilan."

The list of titles shows that most of these ballets were *historical* and *demi-caractere,* although a few were of the *heroic* or *serious* style. Their taste appears to run uniformly in favor of other than mythological subjects. The music for these productions was in most cases specially composed by musicians who specialized in such compositions, among whom may be mentioned Giuseppe Antonio Capuzzi, Pierre Dutillieu, Giuseppe Ercolani, Luigi Marescalchi, Vittorio Trento, Vittorio Amedeo Canavasso and Peter von Winter.

In other cases the music was taken from the works of some popular composer such as Cimarosa, Paisiello, etc., and in others it was a sort of *pot-pourri* or medley of the works of several composers, which the Italians call a *"pasticcio."*

From the scenarios of these ballets, it appears that they were somewhat more complicated in plot than the productions which are presented weekly in the large picture theatres in New York City, but they were not so elaborate as the grand ballets of the French court, or the so-called classical ballet and its successors.

Onorato Viganó and his sons, Salvatore and Giulio, composed a great number of ballets. Salvatore was the most celebrated member of the family, and it is probably he to whom Blasis refers.

The following is a list of ballets by the Viganós:

GIULIO VIGANO

"La figlia dell' aria." (Choreography by Onorato Viganó; music by Giulio and Salvatore.)
"I divertimento d'amore." (Music.)

ONORATO VIGANO

"Adelaide."
"Le amarezze negli amori."
"Le Amazzoni."
"Amor trionfante della magia."
"Amore e Psiche." (Music by Giulio.)
"Amore vendicato."
"Andromaca in Epiro."
"Andromeda e Perseo."
"Arianna abbandonata da Teseo e soccorsa da Bacco."
"Armida e Rinaldo."
"Le avventure di Milord Wilver e di Miledi sua sposa."
"I bacchanali."
"La capanna incantata."
"Cefalo e Procri." (Music by Salvatore.)
"Cefalo e Procri." (Music by Luigi Boccherini.)
"La conquista di Sionne." Part III. (Music by Salvatore.)
"Il convitato di pietra."
"Il convito de' villani."
"Diana al bagno."
"Diana ed Endimione."
"Diana sorpresa."
"Da discesa d'Ercole all' Averno." (Music by Salvatore.)
"Il disertor."
"Divertimento campestre."
"La dolce vendetta."
"La donna di spirito."
"La donna difficile."
"La donna incostante." (Music by Salvatore.)
"Enrico IV."
"L'eroico amor d'Alceste sposo d'Ameto, rè di Tessaglia."
"Evilmerodacco, rè tiranno di Babilonia."
"If famoso ciarlatano."
"La favola d'Aci e Galatea."
"La fiera d'Amsterdam."
"La figlia del aria." (Music by Giulio and Salvatore.)
"Le finte statue." (Music by Giulio.)
"Le follia e la saggezzia."
"Gelosia per gelosia." (Music by Salvatore.)
"Gelosia per gelosia." (Music by Marescalchi.)
"Il geloso per errore."
"Il giocatore."
"Giulio Sabino."
"Marcia d'Ungheresi al campo."
"Il matrimonio cagionato da un ridicolo accidente."
"Un matrimonio villereccio."
"Il Meleagro."
"Minosse, Rè di Creta."
"Il misantropo."
"La morte d'Egisto."
"La morte d'Ettore."
"La morte di Geta."
"Ninnias, tiranno di Babilonia punito da Zoroastro."
"Oreste; o sia La morte di Clitennestra."
"Orizia e Borea."
"L'Ottobre."
"I panduri assediati."
"La pastorella impertinente."
"I petits maitres burlati."
"Il rè di ciarlatani."
"Rinaldo."
"Rinaldo ed Armida."
"Il sofi tradito."
"Li sposi ridicoli burlati."
"Il trionfo d'Arianna."

SALVATORE VIGANO

"Cefalo e Procri." (Music; choreography by Onorato.)
"Clotilde, Duchessa di Salerno."
"La discesa d'Ercole all' Averno." (Music. Choregraphy by Onorato.)
"I divertimenti d'amore." (Music by Giulio.)
"La donna incostante." (Choregraphy by Onorato.)
"La figlia dell' aria." (Music by Salvatore and Giulio. Choregraphy by Onorato and Salvatore.)
"Gelosia per gelosia." Music. (Choregraphy by Onorato.)
"Giorgio, principe della Servia."
"Orivia e Borea." Music. (Choregraphy by Onorato.'
"Raoul, Herr von Crequi." (Choregraphy and music.)
"Riccardo cuor di Leone."
"Lo sposo sciocco deluso."

GAETANO GIOIA (Gioja) is credited with works upon Pantomime and the Ballet and Dancing. The following are among his ballets:

"Antigona."
"Cora, o La vergine del sole."
"La costanza premiata."
"La disfatta di Abduramel, tiranno di Trabasca."
"Elfrida."
"Il feudatorio pentito."
"Gli Orazi e i Curiazi."
"Nina pazza per amore."
"La semplice burlata."
"La vindemmia."
"La volubile."

(A. J. S.)

As the Italians, in general, prefer strong emotions of terror in their theatrical amusements, their ballet-masters have chiefly succeeded in *historical* and *tragical subjects.* The French, on the contrary, are fond of the soft sentiments of refined love and tenderness; their composers dedicate themselves, therefore, almost exclusively to the *anacreontic* kind.

NOTE: I shall speak in another place (*Composition of Ballets*) of these dancers, and of the different sorts of ballets.)

Continued in the Next Issue

Student and Studio

● NEW YORK CITY, N. Y.—Hanya Holm and her group have just returned from a short but crowded visit to the midwest where she gave a number of guest lessons, and with her group presented demonstrations and concerts. Her teaching schedule included Monticello College, Godfrey, Ill., where she took over the classes of Barbara Page Beiswanger, and to Stephens College at Columbia, Missouri, where she taught the students of Mary Standring Adair as well as visiting teachers from nearby colleges and schools. On February 11 Miss Holm and her group gave a concert under the sponsorship of Wilma D. Hayes, head of the physical education department of Stephens. In Chicago, Miss Holm opened the Northwestern University series of modern dance demonstrations and concerts following a lecture by John Martin. Since returning to New York this group has filled engagements in New London, Conn., Newark, and for the Philadelphia Art Alliance series of the modern dance.

●

Mary O'Moore, of Forest Hills, Long Island, writes: "Each spring at this time I prepare the dances for a musical show for the local dramatic society. The last program was *Irene,* which was an easy assignment because I played in that show for five seasons—sort of grew up in it! Some of my confreres who have since become famous are Jeanette McDonald, Irene Dunne and Busby Berkley. We toured from Maine to California. However, the road holds no allure now and I am quite content to remain here on Long Island to teach. My new group in Musey Park is thriving, and classes here in Forest Hills are filled to capacity. The spring recital goes into rehearsal about April 1. I am going to do an original ballet adapted to Hans Anderson's *The Red Shoes.* This, I hope, will be the high spot in the recital.

"Mr. Jere Delaney, my associate, will be absent from the studio until after *Babes in Arms* opens on Broadway. Then we are looking forward to some mighty pleasant weeks, as he will be able to resume teaching, and, with a hit show 'in the bag,' as the saying goes, life seems all roses, eh, what?"

On January 28 Miss O'Moore danced and sang some Italian folk numbers at the Grand Ballroom, Hotel Plaza.

●

About three hundred pupils were present at a Valentine party given by A. J. Weber and Miss Doris Weber, heads of the Weber School of Dancing in Brooklyn.

●

Joseph Auerbach, veteran teacher and director of the Dancing Teachers Business Association, has been confined to his home by illness for the past several months. He is now reported to be improving and is expected to be able to resume his activities before long. His daughter Helen continues to operate the three schools that have borne the family's name for more than two decades.

●

The dances advertised by Florence Rogge, ballet mistress at Radio City Music Hall in last month's issue of THE AMERICAN DANCER have found a waiting market among teachers who are looking for recital material. Miss Rogge reports, however, that she has been besieged with inquiries from teachers who want her to reassure them as to the simplicity of the dances. Many teachers evidently fear that because of her successful productions at the Music Hall that the dances she offers will be too difficult for the average pupil. This amuses Florence Rogge, for she still remembers her own experience as a teacher in a comparatively small town and, as she says, "combined the professional experience that has taught me what makes a number 'sell' with my first-hand knowledge of the teacher's problems in order not to make my numbers too difficult to be practical."

●

Donald Sawyer is announcing the engagement of Stephanie Kovak, solo dancer of the Chicago Opera Company and well-known concert dancer, as head of his new ballet department. Mr. Sawyer has long enjoyed an enviable reputation as a ballroom teacher, and the addition of a ballet department to his successful ballroom school is news of the first rank.

●

The new children's department of the Le Quorne Studios launched itself successfully this season with classes in tap, ballet, toe and dramatics. These classes meet on Saturday morning. For the coming season there will be after-school classes for the children.

Another innovation is the Modern Department, with classes meeting once a week on Wednesday evenings, with Mr. Herzl Amdur, of the team of Olive and Amdur, at the head. Mr. Amdur is also introducing something new in the exhibition field by combining his modern technique into the usual exhibition routines and building each routine to suit the individual style of the team. Several of the teams are now taking these new routines and are very pleased with the results.

●

Miriam Marmein, dramatic dancer, is giving her only New York appearance of this season on Sunday afternoon, April 4, at the Barbizon-Plaza Concert Hall. She is presenting at this time six members of her concert group and five new numbers, given in New York for the first time. One of these is called *'Tis Love,* a comic pantomime in which Miss Marmein plays two characters, music by Holst.

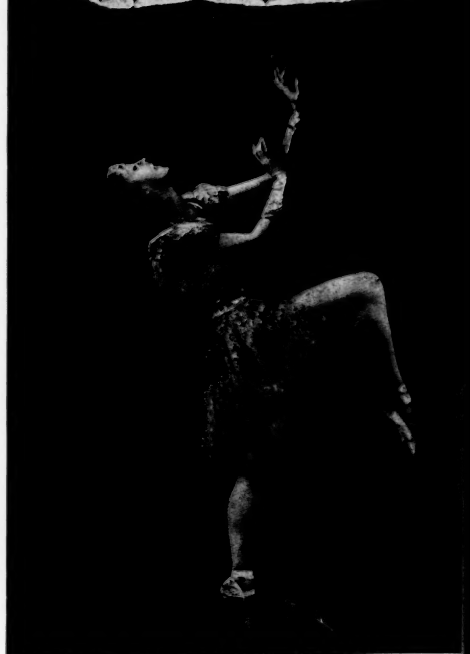
●

Florence Rogge, ballet mistress of Radio City Music Hall, is staging the ice ballet in connection with the annual Ice Carnival to be given at Madison Square Garden March 27.

●

It was a quiet day in the Kamin Bookshop, popular New York rendezvous for the dance intelligentsia. The door opened and a quiet, unassuming little man asked to be directed to the "dance shelf." After he had idly glanced over the books for a few minutes, Sally Kamin offered to help him with his selection. "I have practically all of these books," he replied.

With some astonishment she echoed, "prac-



Top—JANE ALLEN, *talented daughter of* PEARL ALLEN, *President of the Chicago Association of Dancing Masters, who is having success in Hollywood in Pictures.*

Center—Pupils of DOROTHY WEIKERTH *who represented Park Place, Houston, Texas at the recent Galveston Mardi Gras as they visited* MRS. MONTIE BEACH *in her home. Left to right they are:* MRS. BEACH, *Queen,* KATHRYN WOLFER; *King,* RAYMOND JONES, JR.; *Duchess,* MARY NORENE BEARD; *Duke,* NORMAN (BUDDY) BEVERIDGE.

Lower—EVA LORRAINE, *ballerina formerly featured with the Chicago Opera Co. and in musical comedy and lately heading her own revue. She has been studying with Morkin prior to leaving for a European tour.*

tically *all* of these?" a note of query creeping into her voice as she thought of the collector's items, the very rare volumes she had gathered from the far corners of the earth. Nothing daunted, the visitor nodded assent and then, musingly, he added, "In fact, I wrote a good many of them."

That was too much!

"Who are you?" Mrs. Kamin asked, making an effort to conceal her incredulity. "My name is Haskell," he replied, "*Arnold* Haskell. By the way, Mrs. Kamin, I'd like to sign some books for you while I'm here."

At that Mrs. Kamin demurred. "I wouldn't ask you to do that, Mr. Haskell, for I don't believe in imposing on authors," she told him. But he insisted, "I would really be charmed to do it for anyone who is doing as much for the dance as you and Mr. Kamin are."

Arnold Haskell! It hardly seemed possible —and yet, as she looks back on it and caressingly handles the books he autographed (which she has carefully put away as collector's pieces) Sally Kamin thrills at the thought that the great writer and critic took the time to visit the shop even though he was only in New York one day after the arrival of the second unit of the Monte Carlo ballet from Australia before sailing on the Queen Mary for London. And even his most intimate friends didn't know he had been in town until after the great liner sailed.

●

Huapala, known professionally as Vivienne Mader, will offer a program of music and dances of Hawaii at Town Hall, April 19. Miss Mader, who is American by birth, has spent many years on the island of Hawaii, learning the customs of the people and absorbing the romance and atmosphere of Hawaii. She will be assisted in her program by an Hawaiian group of instrumentalists known as Mikel Hanapi and Ilima Islanders.

●

Carlos will hold a two weeks Normal course for teachers from July 12 to 16 and from August 9 to 13. Carlos himself will conduct the tap classes and Constantine Kobeleff will be in charge of ballet. Von Grona will teach modern and Jack Riano will teach acrobatics, and Frances Coles will give children's work. None of the normal course material will be taught in the regular classes.

ELENA NOVIKOFF, *featured artist in ballets given by the Seattle studios of the* NOVIKOFF *Russian-American Ballet School*

●

Boris Novikoff will present his Russian-American Ballet at the Heckshire Theatre on Sunday, April 25, in an exhibition of television art. Mr. Novikoff will endeavor to illustrate his idea of the part to be played in the future when television takes its place among the complements of radio broadcasting. *Coppelia* and *Les Sylphides* are two of the ballets to be presented.

●

Edward Sinclair reports: Carlos Machado will open at the new Moulin Rouge in Paris with Mistinguete the latter part of March. Mary Kelly, now in *White Horse Inn,* will make several movie shorts within the next few weeks. . . . Edith Stromberg is on tour with the *On Your Toes* company. . . . Mr. Sinclair is putting on the City College varsity show in which about ten of his pupils will also appear. Sinclair is also teaching for the D. T. B. A. Convention this summer.

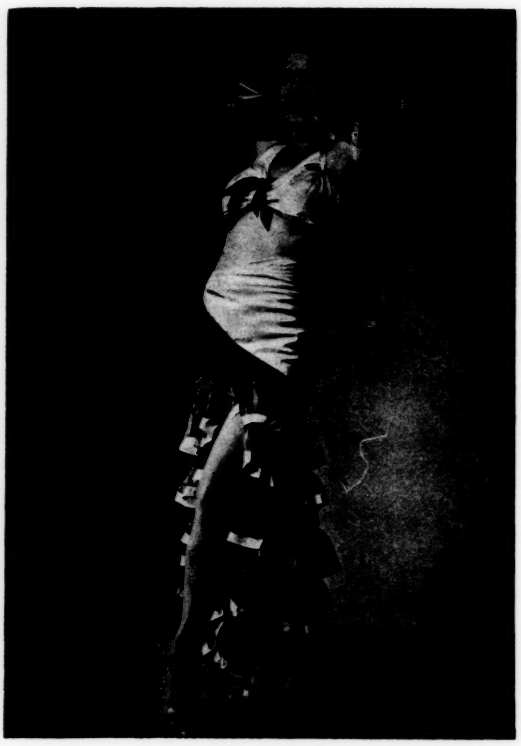
● FLUSHING, L. I.—The Lindsay and Mason Professional School presented a number of their advanced pupils in a revue on the stage of the Victory Theatre in Bayside, L. I., February 12. The show was given as a benefit for troupe 54 of the Boy Scouts. The theatre was filled to capacity and the show was a big success. Cedric Lindsay, Master of Ceremonies, kept the performance going at high speed.

● ONEONTA, N. Y.—The Gertrude Institute of Dancing has given five benefit shows for the flood sufferers in the Ohio and Mississippi Valley and has been able to turn over five hundred dollars in cash to the Red Cross.

● BATTLE CREEK, Michigan—The Battle Creek School of Dancing under the direction of Miss Araby Blinn presented its junior pupils in the first edition of *Scampers of 1937* at the Regent Theatre, February 27. This program was presented in vaudeville manner

Right — PHILLIS KAPP, *who heads her own studio in Des Moines, Iowa*

Left — MARTIN *and* MARGO, *professional pupils of* EMMET DAVIS, *Breckenridge, Texas, who recently completed an engagement in Chicago*



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10. Danse Piquant—Novelty Duet 3.50
    Large hoops are used. Intermediate Toe.
11. Iridescent Bubble—Interpretive Solo. Intermediate 2.50
    A large baloon is used.
12. A Hunting We Will Go—Novelty Group—Intermediate Toe 4.00
    12 dancers in this number. Riding crops are used.
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    An effective novelty number.
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15. The Golden Butterfly—Classical Toe Solo. Intermediate 3.00
    A very bright number.
16. The Little Love Birds—Classical Duet. Intermediate 3.00
    A lovely duet.
17. Dance of the Peppermint Stick—Toe Solo. Advanced 3.00
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in connection with the feature picture *Outcast* with Warren Williams and Karen Morley.

● NEWARK, N. J.—Lillian Daniels entertained one hundred of her gold star pupils at a Valentine Party February 17. Part of the program consisted of dances by Ruth Holske, Alma and Eleanor Peterson, June and Thomas Cappola, Lois Wicks, Lucile Block, Joyce Colmerauer, La Verne and Edwin Haid, Adeline Chessick, Lillian George, Lillian Geiger, Lorraine Ellis, Miriam Turton and Roseanna Brogan.

● SOUTH ORANGE, N. J.—On March 6 the students of the Leona Turner School of Dancing gave a half-hour program at the Bohemian Club in Newark for the Woodmen of the World. Among the pupils who appeared were Ruth Mason, Virginia Ash, Audrey Taylor, Jane Warren, Peggy Burgess, Bob Funger, Ed. Nevius and Ken Iversen.

During the past several months Miss Turner's students presented programs for various organizations including the League of the Hard of Hearing, Chamber of Commerce of South Orange and Maplewood, Orange Rotary Club, and the Veterans of Foreign Wars.

This season Miss Turner gave, for her ballroom classes, six ballroom assemblies which were held at the studio. A large number attended these assemblies.

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DANCE EVENTS

(*Continued from page* 23)

appeal is elemental and yet profoundly intellectual.

The most provocative characteristics of all women are embodied in her every dance; the completely naive, coupled with the sophisticated feline.

Her group, consisting of Marion Cromwell, Peggy Kilroy, Marjorie Munson and Joan Pearce were best in the ballet satire and in a *Madrigal of Sorrow,* but they were quite overshadowed by the force of Maracci herself.

Most of the music for her dances was composed by Antonio Albanese, who was also her accompanist. The percussion was by Tom Merryman.

Carma Lita Maracci and her group are being taken to New York for appearances next month, which should add to her fame and prove a genuine experience for her audiences.

CHICAGO
by MARION SCHILLO

DORIS HUMPHREY AND CHARLES WEIDMAN AND GROUP, *Auditorium Theatre, February* 28.

The second of the Modern Dance Series brought to Chicago Doris Humphrey, Charles Weidman and their Concert Groups. The program included *Theatre Piece, New Dance,* and *Quest.* The first two were choreographed by Miss Humphrey and the last by Mr. Weidman.

Theatre Piece, of course, is a work so complete, so compelling in its relation to experience that one wants to shout with joy, with pride, that the American modern dance has brought this to life.

Miss Humphrey told us the night before at Thorne Hall, during her lecture-demonstration, of how she and Mr. Weidman determined some ten years ago that an American dance form had to come and how they set out to find it—a form that would express truly and forcibly American ideals. Now *Theatre Piece* comes as the complete realization of all the dreams and plans and monumental work of these two artists, and it seems to us the most thrilling art experience our country has participated in.

Quest contained some excellent work and at various points in it Mr. Weidman struck at the center of the artist's experience. Probably there is no experience the artist survives that is so confusingly close to him as *Quest.* It is a brave subject for Mr. Weidman to select—and one which will grow and become increasingly intensified as the piece is performed and worked over.

The modern dance has brought to light some rather astonishing facts concerning the American's ability to "see" and participate in the art experience of his own time. Even more astonishing is the fact that dancers generally are completely unable to understand modern owrk, and further, unable even to view it with the unbiased, open-minded approach that would give it a chance to affect them. Apparently all they can bring with them is the confused images of another era—of artificial sentimentality that blinds them completely to what they are looking at. Moreover, their imaginations are so rudimentary that art, strictly speaking, is a preconceived notion that the ballet masters got into their heads and its gamut runs all the way from flower dances to American Indian gestures. In other words, the pattern of their minds is sewed up tight with ballet and American Indians, and to separate these images from the art is to them an impossibility. The dance is either one or the other, and, if neither, then to them it's nothing. At the Humphrey-Weidman concert there were whole sections of the house that remained glum throughout the afternoon with a dumb-animal sullenness that shut them out completely from light and air. Some laughed and made silly, childish comparisons—it was all they had to bring with them and see with.

It isn't that the modern dance requires a college education and great scholarly qualifications to understand it. It simply brings to light the fact that as a people many of us do not know how to look at art, and especially how to see what is going on in the world we live in. There are far too many dancers and hangers-on in the field living in corners where only the past hovers and beckons its crooked finger to them to close the door and seance with the dead.

"Leo's" Recital Suggestion No. 1

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(Have you read "LEO'S" personal message to you on page 40)

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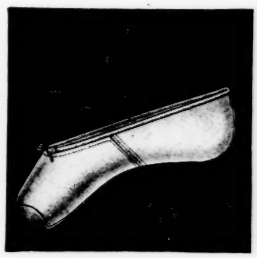

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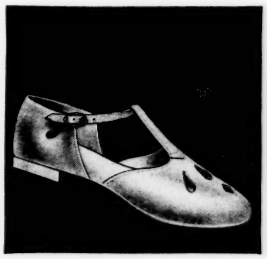

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GERMAN BAND

(Group)

by GLADYS HIGHT

Toe or Ballet Dance

MUSIC: Listen to the German Band—by Harry Revel.

Repeat measures 108 to 111—Cut measures 112 to 135.

ENTRANCE: All come in from R. side in one straight line across footlights. Start marching on toes with L. foot, body sways slightly forward and backward on each step, like a stiff doll. Take 15 march steps in all. (8 measures).

STEP 1. All face front stepping to R. side with R. toe; step L. toe up to R.; step again to R. side with R. toe, drop flat on R. foot at same time placing L. heel out on floor to L. side. Reverse all L.—Repeat all R. and L. (8 measures).

STEP 2. Walk 4 steps forward on toes (count 4) R. L. R. L. Sink flat on L. foot on 4th step, pointing R. toe forward (count 4), slap L. leg with R. foot above L. knee. Point R. forward again, close R. foot up to L. heels touching. (Count 4).
Reverse all L. (16 measures).

STEP 3. Jump to L. side with both feet keeping them close together. Repeat jump. Releve on toes, ft. straight front, sink flat, repeat releve and sink. Body sways on this step pushing stomach forward on releve in comic attitude. Reverse all R. (8 measures).

STEP 4. March on toes again forward R. L. R. L. Lunge forward on R. foot flat. Assume attitude of shooting gun—3 counts. (4 measures).

STEP 5. Step out in 2nd position on toes and twist R. L. R. L. Close heels together with feet flat and shoulder arms. Then turn to R side. (4 measures).

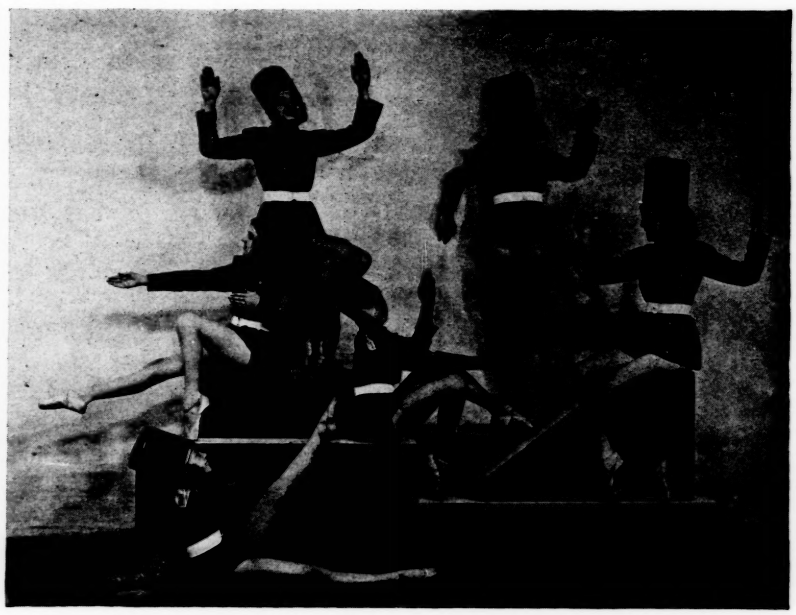
STEP 6. March to R. side of stage on toes—6 steps. Keep L. knee stiff, raise R. knee flexed high each time you step on L. toe (as wooden leg). Make 6 more marching steps, this time stepping flat on L. foot and each time on toe of right—both knees stiff—(comic). During this step the line must close up—then the girl at the R. end falls and all fall practically together—finish sitting on floor. (16 measures).

STEP 7. First girl to fall now throws her R. leg forward, next girl lifts her R. leg, stiff knee, over girl's head in front of her, assuming same position. This is done down the line, each one raises leg on 2 counts. R. legs are in front instead of in back of the girl in front of them. (8 measures).

STEP 8. All lift R. leg up in air, straight knee. Hands are behind them on floor supporting girls. Hold this position 7 counts as they move R. foot up and down. Place R. leg on floor on 8th count. Remove hands from floor behind them sitting body up straight, clap hands on their knees and leaving hands on knees they mimic hearty laugh. (8 measures).

STEP 9. Girl at L. end of line throws her R. leg over girl beside her ,turning herself to her stomach (2 counts)—Each does this separately all down the line. (8 measures).
All lying on stomachs they lift R. leg up from knee—count 2—reverse L.—count 2—repeat R. L. R. L.—Count 1 on each of the last four. Reverse and repeat all.

STEP 10. Girl on R. end of line jumps up with stiff knees—each girl follows with 2 counts each—all march off on toes with stiff knees. (16 measures).



Scene from THE GERMAN BAND *dance description as presented by pupils of Gladys Hight*

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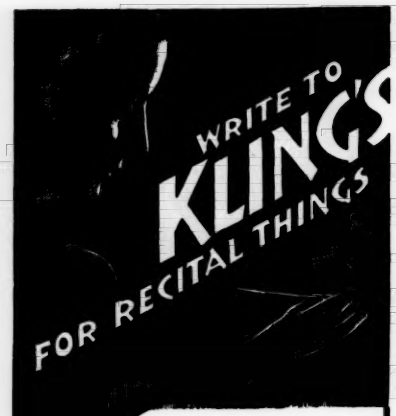

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D. M. of A. BULLETIN

(Continued from page 30)

Savarin following the meeting. The 1937 officers are as follows: Catherine Goodreds, president; Lorraine Abert, vice-president; Dorothy Turner, financial secretary; Cora E. Tapson, corresponding secretary; Mildred Pond, treasurer; directors—Thelma Biracree, Norma Allewelt, Gladys Bliss, Lois Buckley, Marjorie Miller, Alice Munger, Bertha Nast and Eileen Parker.

●

Mrs. Montie Beach, president of the D. M. of A., attended the meeting of the Carolina Dancing Teachers Association at the studio of Bessie Burkhimer of Charlotte, N. C. The program was in charge of Miss Mamie Kathryne Ritchie, who taught acrobatic work; Mr. Bob Alexander taught tap routines. The officers of the club are Gerald Cummins, president; Lib Lebby, first vice-president; Louise Van Tassel, second vice-president; Vesta Copeland, secretary-treasurer; Helen Durham, Bob Alexander and Rose J. Montgomery, directors. Miss Bessie Burkhimer has been appointed delegate director for 1937.

Mrs. Beach attended the meeting of the Dancing Masters of North Carolina on Sunday, March 14, and also attended the meeting of the Washington Club Sunday, March 21, and will attend the Florida Society on Sunday, March 28.

South Texas Association

Miss Ruth Phillips and Miss Arline Graham taught at the January meeting of the South Texas Association. Miss Jane Lugenbuhl, vice-president, presided at the meeting due to the illness of the president, Miss Leona Mellen, who was unable to attend. Miss Dorothy Weikerth, secretary-treasurer, reports that they hope to secure the services of Mrs. Gretchen Schmaal for the March meeting.

W. P. A. Protest

Mort Merrick of Tacoma, Wash., reports that a group of teachers held a meeting recently for the purpose of protesting the W. P. A. free dancing lessons being given in their city. Mr. Merrick states that there now may be a possibility of organizing a club in the state of Washington.

●

The building in which the studio of Miss Ruth Barnes was located at Altoona, Pa., was burned to the ground the first week in February. Miss Barnes is having difficulty finding a new studio, but at the present is conducting her classes at the K. of C. home.

●

The Dancing Teachers Club of Rhode Island held its March meeting at the Winter Garden Studio, operated by Matthew MacDermott, at Providence, R. I., on Sunday, March 7.

●

The Louisiana Association sponsored a Children's Carnival Ball on February 7th at the American Legion Home in New Orleans. Five hundred children participated in the gala event.

●

Nicholas Tsoukalas has opened a new studio in Detroit. He will still continue to operate his Chicago school, however.

●

Mr. and Mrs. Hugh Cavanaugh of Kansas City announce the marriage of their daghter, Ann Cavanaugh, to Paul E. Sutorius. They were married on October 1, 1936.

●

The Dancing Masters of Michigan are planning to hold an all-day session at the Book Cadillac Hotel on Sunday, April 4.

Recital Suggestion No. 2 (See "LEO'S" Message on Page 40)

Leo's "ZIPP-ON" TALON-STYLE DANCE BELT

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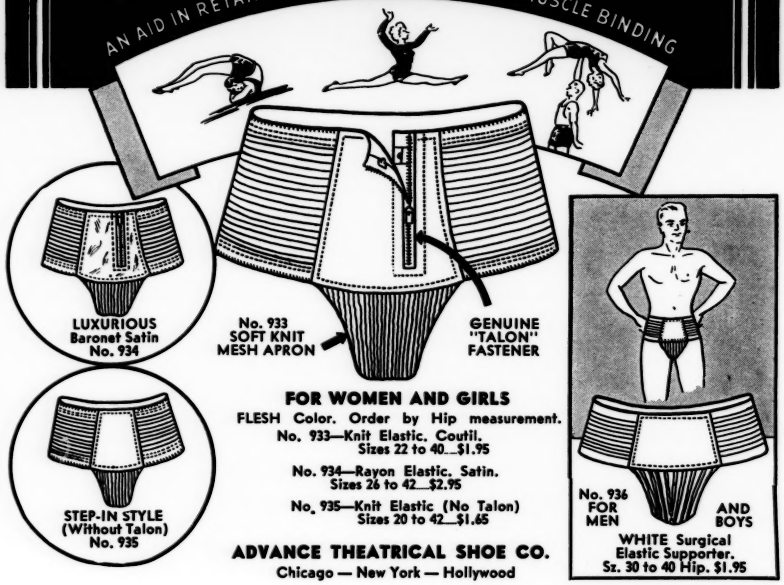

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OBSERVER

(Continued from page 28)

Close L to R, taking weight on L—Q
Small step to side on R—S
(Think, "side, close step")
Keep turning to R, regular dance position. This is danced almost in place. Girl crosses in front also.

To Mr. Weber and his committee, consisting of Clara I. Austin, Oscar Duryea, Evelyn Hubbell, Rosetta O'Neill, M. C. Richards and Walter U. Soby, the Ballroom Observer extends congratulations on the work accomplished so far. You have been chosen for a most important task by a worthy organization. You are likely to be torn apart and fed to the wolves by those you are trying to help long before your work is finished. But what's another battle-scar or two compared to the satisfaction of having finished that which you started? And to those who will say of your report, so far as it goes at present "we've done that for years and years!" let this Observer be the first to ask "how long were they in the business of teaching ballroom dancing before the knowledge contained in this report was theirs?" The answer to that will no doubt be, in many cases, "years and years!"

THE RUSTY HINGE

A Swing Fox-Trot

Music: *Rusty Hinge*
(Published by Roy Music Co.)
Described for the Gentleman
Lady: *Counterpart*

MEAS.	COUNT		TIME	POSITION
1	1-2	Forward L	S	W
	3-4	Forward R	S	W
2	5-6	Forward L	S	W
	7-8	Forward R—lead lady into Conversational Position	S	C
3	1	Swing L fwd—touch ball of L to floor lightly	Q	C
	7	Step on L to left		
	2	Shift weight back to R	Q	C
	3-4	Dip back on L	S	C
4	5-6	Slide fwd on R—resume Waltz Position	S	W
		side	Q	W
	8	Close R to L	Q	W
5	1-2	Forward L	S	W
	3-4	Forward R	S	W
6	5	Touch L fwd lightly	Q	W
	6	Shift weight back to R	Q	W
	7-8	Dip back on L	S	W
7	1-2	Slide fwd on R	S	W
	3	Touch L fwd lightly	Q	W
	4	Shift weight back to R	Q	W
8	5-6	Dip back on L	S	W
	7-8	Slide fwd on R	S	W
9	1-2	Forward L	S	W
	3-4	Forward R—lead lady into Conversational Position	S	C
10	5-6	Balance fwd L	S	C
	7	Shift weight back to R	Q	C
	8	Close L back to R	Q	C
11	1-2	Forward R	S	C
	3-4	Balance fwd L	S	C
12	5	Shift weight back to R	Q	C
	6	Close L back to R	Q	C
	7-8	Slide fwd R	S	C
13	1	Forward L	Q	C
	2	Close R to L	Q	C
	3-4	Forward L	S	C
14	5	Forward R	Q	C
	6	Close L to R	Q	C
	7-8	Forward R—turn slightly right to to face partner in Waltz position	S	W
15	1	Sideward L—toward L O D	Q	W
	2	Close R to L	Q	W
	3-4	Balance back on L toward L O D	S	W
16	5-6	Back R, turn ¼ left	S	W
	7	Sideward L, turn ¼ left to face L O D	Q	W
	8	Close R to L	Q	W

Abbreviations: S—Slow; Q—Quick; L—Left Foot; R—Right Foot; W—Waltz Position; C—Conversational Position; Fwd—Forward.

"Leo's" Recital Suggestion No. 3

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(Be sure to read "LEO'S" personal message to you on page 40)

Then note the other six highlight suggestions elsewhere in this Book, for the DANCER.

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A DANCER'S DIARY

(*Continued from page* 19)

thing I'd done to leave like that, and now it was all over and Lochinova hadn't stood up at all; perhaps he hadn't even seen, and Mother and Mr. Foulard had such surprised looks on their faces, and, well—I sat right down and cried.

Then I saw Freddy, the wise man, beckoning to me to come back on stage, his face all screwed up and worried.

"Come back on here, Dory," he was yelling.

"Why?" I sort of sobbed and sniffed.

"They've got something for ya." He came over closer and saw me sitting there. "Say, what's the matter with you, are you nuts? Come on." And, running to me, he grabbed me by the arm and pulled me out to face the crowd.

Everybody started clapping again, and then Mr. Essop, the janitor, came up to the front with a huge bouquet of yellow roses. They were so beautiful they made me gasp, and I put my face way down inside them to hide my tears as the curtains came together.

"Who're they from?" everyone was crowding around and asking.

My mind was such a mix-up that it didn't occur to me to think about that, but there was a card attached to the flowers, so I pushed them into Freddy's arm while I picked open the envelope.

And oh, Diary, *this* is what it said:

"My dear Miss Templeton:

"Foulard said he had a dancer in you, and I believe, little lady, he was right.

"Will you give a rose to each of your charming partners and keep one for yourself?

"Foulard and myself will expect you to have tea with us at the Dermott Hotel tomorrow at four o'clock.

"With sincerest appreciation, I remain,

"Michael Lochinova."

Diary! What does it mean? And flowers from Lochinova! I am so happy I could die!

(Continued next month)

D.T.B.A. BULLETIN

by ROBINA SWANSON, *Secty.*

The weather man, as usual, provided sunny skies for the regular monthly meeting of the Association, held at the Hotel Park Central in New York on Sunday, March 7. More than a hundred members were in attendance. Larger quarters having been provided, little difficulty was experienced by the participants in an unusually interesting program of working material.

Jack Casey came down from Springfield, Mass., to present *Swing Time,* a tap number created especially for the occasion. Billy Cross was his usual self in explaining a few of the intricacies of acrobatics and, with the assistance of one of his pupils, Betty Ann Neiman, taught an advanced *Whoople Routine.* Mr. and Mrs. Don LeBlanc filled the ballroom period with a demonstration of that old, but in many cases unknown, favorite, the *Peabody.*

Plans for the coming convention, which will take place the week of July 19, are rapidly being culminated. So far the faculty line-up is as follows: Constantin Kobeleff, ballet; Adolph Blome, character; Bernie Sager, Edward Sinclair, tap; Asya Kaz and Thalia Zanou, Spanish; Fe Alf, modern; Frances Cole, line work; Karl Peters, acrobatic; Nadia Gueral, children's dances; Donald Sawyer, Bobby Hefftner and Don LeBlanc, ballroom. Others are to be added.

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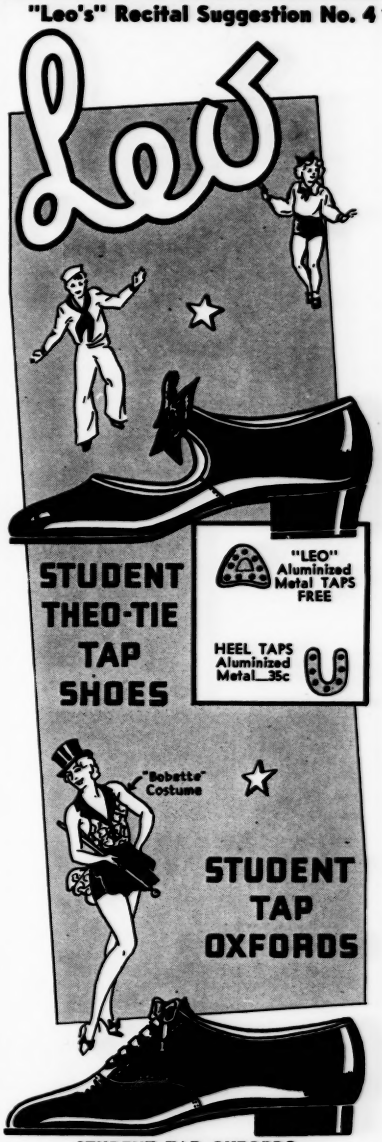

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MODERN DANCE

(*Continued from page* 15)

modern dance is definitely abstract, for it is engaged not in presenting a direct transcript of life experience, but rather in summarizing this material and making it more vivid by "leaving out of consideration" certain of its qualities which are not relevant and concentrating on certain qualities which are especially so.

We have already referred in these articles to the modern dance as consisting of patterns of movement arising out of the emotional convictions of the artist about the life around him. These patterns obviously must be created, for everyday experience does not happen to fall into patterns which make its directions and potentialities clear. Yet a dance, in order to be intelligible to a spectator must have shape, emphasis, repetition—form. The whole process of composition, then, becomes a matter of taking from the movement, which arises out of emotional conviction, those elements which are important for the artist's immediate purpose and arranging them in such form that their underlying meaning—their directions and potentialities—may be seen by some one else.

This is a process which is shared by all the arts. When even the most commonplace painter of landscapes goes out with his palette and brushes to put down on canvass what he sees, he does not put down everything he sees. He selects the most pertinent objects in the scene before him, gives a specific tree or rock the centre of the canvas, and leaves out whatever happens to be in his range of vision that might tend to distract the eye from this central object and its relation to its surroundings. In short, he abstracts the landscape in order to transform it from nature into art. If he did not do this, he might much better take a camera with him instead of brushes and canvas, for it would be far more accurate than he could ever hope to be.

Similarly music, even when it is highly descriptive, selects the sounds it chooses to employ. If a composer writes a tone-poem about an iron foundry, as Mossolow has done, or a railroad train, as Honegger has done, he does not use all the noises that his subject gives rise to in life experience. On the contrary, he omits by far the greater portion of them in order to concentrate on those elements that have melodic and harmonic and contrapuntal possibilities and can accordingly be arranged in some such shape that an auditor can make sense out of it. He is not trying merely to record the sounds involved, for there are mechanical sound-recording devices which can do it more completely; he is rather trying to reduce these diverse sounds to the minimum required to give his hearers the feeling of the situation. He is making an epitome of the experience, so that it will be briefer, more vivid, and more significant than the experience itself; so that it will serve to show to the casual everyday man phases of his own life experience in relation to these specific objects which he has most likely missed in his actual contact with them in all the confusion of their natural surroundings. He is abstracting the stuff of experience in order to make it art.

Even in such a representational medium as the novel, the writer happily spares us an endless number of details—brushings of the teeth, purchases of food, payments of rent, and a million and one other items which he would have to include if he were giving a strictly naturalistic account of even a brief period of any one's life. They are not important to his purpose because he is not trying to transfer the usual and ordinary to paper simply for the sake of a record, but wants instead to give his readers a glimpse of something extraordinary which he isolates from the usual routine because he believes it to be of value. Even more marked are the omissions and condensations in a play, where a lifetime may be compressed into an evening, and every moment of its living intensified beyond the dimensions of actuality. Factual accuracy is sacrificed deliberately in order to make the deeper emotional truth more clearly evident.

Thus the artist, whatever his medium, opens the eyes and the ears and the understanding of the world to its own life—by accentuating essential elements and eliminating inessential ones.

Another factor of paramount importance contributes to the need for abstraction of this sort before a work of art can become generally comprehensible. It has been stated in these columns several times that a dance composition, like any other creative piece of art, must spring from the inner conviction of the artist. He cannot express the emotional reactions of anyone but himself, for the simple reason that he has no way of knowing them at first hand. Thus a strongly personal element enters into the creative process, and, indeed, gives it its prime value, that of authenticity.

But here a dangerous phase of the situation enters in, for it is quite possible for the artist's experience to be so personal that it is practically meaningless to anybody else. How is he to utilize this magnificently true and moving material and at the same time bring it into the range of common understanding without sacrificing its reality? The answer is quite simply that he must abstract it.

That is to say, he must remove from it all those respects in which it is applicable to him alone, and thus strip it to the bare substance which each of his spectators can recognize as applying also to himself. He must find the universal common denominator that

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is present in every vital experience however personal it may be. The more of the personal detail he can succeed in removing without touching the living heart of the material, the wider will be the public to which his art will have meaning.

It is sometimes the case, therefore, that when we find ourselves face to face with a dance which is meaningless to us and pronounce it too abstract, the truth of the matter may very well be that it is not abstract enough! The composer has perhaps kept it so confidential that only he himself and his intimate friends can follow it. He has come perilously near to that region of "self-expression" which is not expression at all but indulgence.

To be sure, it is also possible for a composer to abstract his material too far, and to remove it so thoroughly from his life experience that it becomes merely a succession of angles and curves in space. Then it ceases automatically to be expressional material and must be treated as spectacular and decorative art. If the artist is unaware that he has thus stepped over the border line, he quite naturally fails in both departments; he provides neither substance for the emotions nor pleasure for the senses.

The whole matter of abstraction in the modern dance, then, reduces itself to two simple statements. On the one hand, the modern dance turns its back completely on any esoteric theory that movement of the body can function for an audience by being merely odd and vague. When we are inclined to believe that some specific composition has been built on this dry-as-dust principle, it is more probably true that either the dancer has simply made a bad composition or else we need to see the work again before we pass judgment on it. On the other hand, the modern dance insists that the movement which springs directly out of life experience must be transformed into the stuff of art by the removal of its superficial detail and its exclusively personal aspects, and the intensification of its fundamental stuff into the very essence of experience to bring it into the sphere of general recognition. In other words, what begins by being in the nature of spontaneous personal gesture must be abstracted into dance movement before it is ready to be shown to an audience.

Instead of being an enemy to intelligibility, abstraction thus becomes its only guarantor.

IRIS DE LUCE

(*Continued from page* 18)

timing, the little tricks which mean so much to the professional, the knowledge of which, indeed, separate the professional from the amateur. Only through this purely theatrical type of work does the dancer learn the most telling and effective use of technique and pantomime.

In New York she also appeared in concert at the Lewisohn Stadium. After this experience she once more returned to San Francisco where she gave a series of very successful concerts.

About this time there was considerable stir in San Francisco, caused by the completion of the beautiful War Memorial Opera House, and the opening of the Civic Opera Company, not the least of whose attractions was the permanent ballet under the able direction of Adolph Bolm.

To become a member of the ballet it was necessary to try out before Mr. Bolm, and then, upon acceptance, to undergo a period of intensive study and rehearsal with him.

Although she became an integral and important member of the ballet, Iris de Luce continued to work upon her own numbers and enlarge her concert repertoire.

As a child she had enjoyed giving impersonations of people in dance form and later this developed into satirical dances which now blossomed with a more mature experience.

When Bolm staged his second annual ballet performance with the opera in 1934, she created and appeared in one of these dances, *Hyde Park Satire,* which was so enthusiastically received that she was encouraged to do more of this type of work and further develop her choreographic ability.

Because of her statuesque beauty and dramatic ability Mr. Bolm chose her for the role of Zobeide in *Scheherazade,* and as the central figure of Creation in *Consecration* of his Bach Cycle, which he created for Bach's 250th anniversary. Miss de Luce also appeared in these roles when they were given in Hollywood Bowl last summer, when her work was outstanding.

At *The Mountain Play,* which is an annual festival in San Francisco, she staged two ballets and danced in them; and she has given concerts for two years at the Redlands Bowl.

She has little patience with young dancers who wish to rush into professional work before they are sufficiently prepared. She studied for ten years before she was really ready to make any professional showing at all, and she will always study and coach as long as she does concert dancing. She feels this is an absolute necessity in order to grow artistically and keep a fresh outlook.

The dance continually changes, from a technical, interpretive and social viewpoint, and the concert dancer who should be able to mirror all events and emotions must be able to change also and keep abreast of the times.

Miss de Luce, one of the outstanding concert dancers in California, still insists that there is nothing interesting in her life, that she is working hard to accomplish something really worthwhile, and she is only interested in the future, which should be brilliant if she continues to grow and accomplish as much as she has in the past.

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THE HARTMANS

(*Continued from page* 13)

age of three weeks, though he was not given a speaking part. He was literally born to the stage. Grace Hartman—or Grace Barrett—was formerly a Denishawn dancer and was chosen by Mr. Hartman, Sr., for his opera company. Paul and Grace often teamed up for dancing and soon teamed up for life. All this happened in 1930. In 1931 they took a troupe of their own to Shanghai. To New Yorkers this appears to be an astonishing idea, but it seems that in San Francisco it is as customary to tour the Orient as it is to tour the Subway Circuit here. Each week they played a different country. The audiences were largely continental—made up of people they had danced to before in New York, Chicago and San Francisco. Most of their routines then were high comedy, Bowery, and "hick" dances.

While in Shanghai the Hartmans lived in the International Settlement where life is very much the same as at home and one can conduct a show with comparatively few discomforts. They had a troupe of eleven, but when traveling elsewhere took only a pianist and another actress. It was between engagements, they said, that troubles cropped up, for to the Chinese, time, the Great God as well as the Great Ogre of the American stage, means nothing. Mr. Hartman told of one experience of being all set to leave on a certain boat only to find their baggage had failed to arrive. The boat had to go out with the tide and there wouldn't be another for eleven days—a situation to make the hair of any American-trained actor turn gray.

"At the very last minute up came a bunch of coolies, panting and puffing, with the trunks on their heads. They had carried them that way for miles," he said.

Another time they discovered that their train had been calmly parked in a siding because it had missed the one that was to take them on to Bombay for an opening performance. However, the Oriental philosophy of time works both ways—no one thought it a bit strange when they failed to appear for the opening nor wept any tears over the shattering of a time-honored tradition of the stage.

China, Java, India, Europe—the Hartmans managed to troupe through them all in spite of revolutions, tarantulas, and cobras. Once on the Wang Po River in China their boat passed right through a war that was in progress from the banks on either side—but the adversaries considerately ceased firing until the boat was safely beyond the line of combat!

Though they enjoyed Shanghai most, Mr. and Mrs. Hartman found India a fascinating country. They liked the easy life of the tropics—and Indian curry. Mrs. Hartman often fixes it for her New York friends, and word has it that it is one of the few real Indian curries to be found in town.

Mr. Hartman learned many of the sleight-of-hand tricks that he incorporates in his dance acts from fakirs he met while in India. In return for giving them letters recommending their magic to other tourists, they taught him several tricks of their trade. On returning to America he found his friends so intrigued and enthusiastic he conceived the idea of presenting them as part of his stage performances, and did so with emphatic success.

A gruesome tale they had of Alahabad. There they were in the habit of walking home from the theater to enjoy the fragrant coolness of the tropical night. A native friend discovered they walked without a light, and coolly advised that they obtain one as that particular stretch was fairly alive with cobras. Neither of the Hartmans recalls walking at all after that.

However, they brought themselves back very much alive to America. It was then that they found dancers taking themselves so seriously that to satirize them seemed not only a natural idea but a necessity. Thus they evolved the satirical dances that have met such wide acclaim.

The Hartmans' talents are not highly specialized. They have adapted themselves to *Red Hot and Blue* as a whole as easily as to one of their dances. Mr. Hartman's portrayal of the superior butler, whose self-esteem is enhanced even above that of the average butler's because he was formerly a pickpocket of no mean reputation, has been hailed by dramatic critics as a masterful contribution to stage butlerism. Mr. Hartman's face is his fortune. It can register to perfection whatever expression he orders. In repose—and after so many performances when it is constantly distorted repose should be difficult to find—it is a face marked with good humor and good nature. He is blond, calm, never perturbed and always affable. Mrs. Hartman's dark, vivacious beauty is a striking contrast. She is a quick, more nervous type than her husband, with an unmistakable sparkle that makes her outstanding in any scene of the play in which she appears. She has a bouyant vitality that is with her at noon or at midnight. After posing patiently, with unfailing good-nature, for an hour and a half while we took pictures after her strenuous matinee performance she announced that all she had had to eat the entire day was a dish of prunes! She and her partner-husband rehearse daily, and on Sundays and the days there is no matinee they attend various dance recitals.

"It is imperative in our type of dancing that we keep in constant touch with what is going on," Mr. Hartman said. "We must be on the alert to keep our ideas fresh and up to the minute, especially in New York where styles change over night. Hardly a week passes that we do not make some change in the routine, however slight. The infectiousness of the act depends on its spontaneity and, of course, that is brought about only by new ideas, new inspirations. Sometimes we have tried buying routines, but it is practically impossible to make them seem like part of one's own dance. It is bound to seem second-hand and warmed over, and no satire was ever made out of that."

Audiences all over the world enjoy the Hartmans' dancing because they have such a thoroughly good time doing it themselves. To them it is never a job but a source of pleasure, an opportunity to travel, to meet people, in short, to live—a pastime that seems to amuse them exceedingly. Their second favorite hobby is boating. During the summer they live on their yacht they keep on the Hudson River, and both are avid readers of Joseph Conrad.

The Hartmans say they will never retire—they like their job too much.

"One of the great advantages of satirical dancing," they remarked, "is that the older you get the funnier you are."

Satire has gone hand-in-hand with literature, music, and art from the days of Terence to Peter Arno and has rendered incalculable service to culture. The great weakness of a highly bred, successful and excellent art is that at some point complacency is bound to creep in if sound and healthy challenge is lacking. With complacency comes ridiculousness and gradual loss of strength in the whole artistic structure. Satire is the gift of some wise and humorous god to offset this complacency, and to the field of dancing he has given Paul and Grace Hartman.